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THE MANYÔSÛ

THE MANYÔŚÛ

TRANSLATED AND ANNOTATED

BOOK I

BY

DR. J. L. PIERSON JR.

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BOOK I 75

Number of the uta	First line	Subject and composer
1	*Ko mo yo*	Love poem, by Yûryaku Tennô.
2	*Yamato ni va*	A view of the Land from Mount Kaguyama, by Źomei Tennô.
3	(*Yasumisisi*)	The Royal Hunt on the Moor of Utśi, by Haśihito no Murazi Oyu.
4	(*Tamakivaru*)	Kaveśi-uta.
5	*Kasumi tatu*	A Royal Progress to Aya in Sanuki, by Ikusa no Ovokimi.
6	*Yama kosi no*	Kaveśi-uta.
7	*Aki no nu no*	On the temporary abode of the Empress Kôgyoku in Udi, by Nukata no Ovokimi.
8	*Nikitadu ni*	A boattrip near the temporary Palace of Nikitadu, by Nukada no Ovokimi.
9	*Mimoro no*	The Empress Saimei visits the hot springs of Ki, by Nukata no Ovokimi.

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Number of the uta	First line	Subject and composer
10	*Kimi ga yo mo*	The Imperial Princess Nakatśi hime Miko goes to the hot springs of Ki and composes this uta.
11	*Waga seko va*	A love poem.
12	*Aga vorisi*	On Kośima and the pearls on the beach of Akone.
13	*Kaguyama va*	On the Three Mountains. by Nakatśi Ovoye.
14	*Kaguyama to*	Kavesi-uta.
15	*Watatumi no*	2nd Ka śi-uta.
16	(*Vuyu-komori*)	Tentśi Tennô ordered his Minister Fudźivara Kamatari Fubito to arrange a discussion (in uta's) comparing the colouring of the autumn hills with the colours of the flowers on the springhills. The uta of Nukata no Ovokimi is chosen.
17	(*Uma-sake*)	On Mount Miwa, by Nukata no Ovokimi, on her way to Avumi no kuni.
18	*Miwa yama wo*	Kaveśi-uta.
19	*Vesogata no*	A love poem in answer to the preceding, by Wito no Ovokimi.
20	(*Akane sasu*)	A Royal Hunt on the Moor of Kamavu. Tentśi Tennô waves his sleeve to Nukata no Ovokimi.
21	(*Murasaki no*)	A love poem of Hitsugi no miko (Temmu Tennô) in answer to Princess Nukata.
22	*Kava no ve no*	The Imperial Princess Tovotśi no Hime miko proceeds to the shrine of Ise. Her Lady in waiting Fuki no Tośi composes this uta on seeing the mighty rocks of Hata no Yokoyama.
23	(*Utu so wo*)	Prince Womi no Ovokimi was banished to the island of Irago in Ise no kuni. A compassionate poem by the people of that time.
24	(*Utusemi no*)	Prince Womi no Ovokimi, hearing this poem, answers full of sorrow.
25	*Mi-Yosinu no*	Temmu Tennô, proceeding to the Palace of Yośino, compares his never ceasing love-longing to the snow and rain falling even out of season.
26	*Yoki-vito no*	Temmu Tennô, proceeding to Yośinu no miya, makes a punning uta on the Yosinu landscape.
27	*Varu sugite*	On Ame no Kaguyama, by the Empress Dźitô.
28	(*Tama-tasuki*)	On the Palace of Ovotu in Avumi which has gone to ruin, by Hitomaro.

Number of the uta	First line	Subject and composer
29	*Sasanami no*	Kaveśi-uta.
30	*Sasanami no*	2nd Kaveśi-uta.
31	*Inisive no*	In sad remembrance of the Palace of Ovotu in Avumi, gone to ruin, by Taketśi no muraźi Kurohito.
32	*Sasanami no*	Same subject, same author.
33	(*Sira-nami no*)	A Royal Progress to Ki no kuni, by Prince Kavaśima.
34	*Kore ya kono*	On crossing Se no yama, by the Imperial Princess Abe no Hime miko.
35	(*Yasumisisi*)	On the Palace of Yośino, by Hitomaro.
36	*Miredo akanu*	Kaveśi-uta.
37	(*Yasumisisi*)	On Yośinu Palace and the Empress Dźitô, by Hitomaro.
38	*Yama kava mo*	Kaveśi-uta.
39	*Ago no ura ni*	Dźitô Tennô proceeds to Ise and Hitomaro remaining behind in the capital, composes this uta.
40	(*Kusiro maku*)	Also by Hitomaro who, himself remaining behind in the capital, imagines what the Empress and her suit may be doing.
41	*Sivo sawi ni*	See preceding. Hitomaro is uneasy about his lady-love who may perhaps have gone on a boat trip on the rough sea.
42	*Waga seko va*	The wife of Tavema no Mavitomaro, expecting her husband, imagines where he can be by now.
43	(*Wagimoko wo*)	Iso no kami no Asomimaro, far away from Yamato, longs for his wife.
44	(*Yasumisisi*)	Prince Karu's retreat on the Moor of Aki in remembrance of his Father, by Hitomaro.
45	*Aki no nu ni*	Miźika-uta, see preceding uta.
46	*Ma-kusa karu*	See preceding uta's.
47	*Vimukasi no*	See preceding uta's.
48	*Vinami no*	See preceding uta's.
49	(*Yasumisisi*)	On the Construction of the Palace of Fudźivara by the people.
50	*Wotome no*	After the Removal of the Court from Asuka to Fudźivara, prince Śiki deplores his love, left behind in Asuka, who waves her sleeve in vain.

Number of the uta	First line	Subject and composer
51	(*Yasumisisi*)	An Imperial Visit of the Empress Dźitô to the Wistaria-Well near the site of the Palace of Fudźivara.
52	*Vudívara no*	Miźika uta, see preceding.
53	(*Ovotomo no*)	On the Royal Progress of the abdicated Empress Dźitô together with the Emperor Mommu to Naniva no miya, by Okisome no Adzuma-hito.
54	*Tabi ni site*	By Takayasu no Ovosima (probably in the Royal suit of the Emperor Mommu mentioned in the preceding uta), who is hardly able to bear his longing for home.
55	(*Ovotomo no*)	Same remark as for the preceding uta. Mutobe no Ovokimi cannot forget his wife and longs for her very dearly.
56	(*Kusa-makura*)	A young woman of Sumiyośi deplores her lover Prince Naga (in the suit of the Emperor Mommu mentioned above (35)) who did not tell her he had to leave so soon. Otherwise she would have coloured his clothes with red *vani* earth in remembrance.
57	*Yamato ni va*	The abdicated Empress Dźitô proceeds to the Palace of Yośinu. Taketśi no murazi Kurohito is envious of the Yobuko bird, flying in the direction of Yamato.
58	*Kose yama no*	Longing for the fields of Kose in spring by Sakado no Hitotari.
58*a*	*Kavakami no*	Probably a corruption of the preceding, by Kasuga no Kurabito Oyu. Same subject.
59	(*Ovo-bune no*)	Kasuga no Kurabito composed this uta when Minu no murazi was sent to Morokośi (China) with an embassy.
60	*Iza, kodomo!*	By Okura (one of the principal poets of the Anthology) when he was in China and longed from far for his country.
61	(*Asa-mo yosi*)	On the Royal Progress of the abdicated Empress Dźitô to the land of Ki, by Tsuki no Obito Avumi, envying the Ki-people who are able to see the beautiful Matuti mountain as often as they want to.
62	*Vikuma-nu ni*	On the hazel fields of the plain of Vikuma, on the occasion of a Royal Progress of the abdicated Empress Dźitô to Mikava, by Naga no Imiki Okimaro.
63	*Iduku ni ka*	On a little boat without boards rowing round the Are cape, by an unknown writer.

Number of the uta	First line	Subject and composer
64	*Nagaravuru*	By Yosa no Ovokimi, thinking of her husband who will perhaps have to sleep outside in the cold winter-night on his journey far away from home.
65	*Yovi ni avite*	Prince Naga on his wife (love) in Nabari. The first two lines are merely a preface to Nabari.
66	(*Masurawo ga*)	By Toneri no Iratsume to her lover, praising the gulf of Matokata (where they probably met).
67	*Asi-ve yuku*	By Prince Śiki in the suit of the Emperor Mommu proceeding to the Palace of Naniva. In the cold night he longs for his home in Yamato.
68	(*Arare utu*)	On the beauty of the pine-field of Arare of which Prince Naga together with the lovely girl Otovi of Suminoye, cannot get enough.
69	*Yamato kovi*	On the Royal Process of the late Emperor Mommu to the Palace of Naniva by Osakabe no Otomaro. The crane's call is considered as a very sad and sorrowful thing, intensifying the melancholy of the journey.
70	(*Tama-mo karu*)	By Fudźivara no Umakavi, unable to forget "the surroundings of his sleeping-place".
71	(*Wagimoko wo*)	Princc Naga longs to see his wife again, beseeching the beach-wind of Vayami to bear his name and his love to his beloved wife, who expects him longingly like the pine-tree, awaiting him in his garden, patiently.
72	*Mi-Yosinu no*	The Royal Process of the late Emperor Mommu to the Palace of Yosinu. Someone of the Imperial retinue laments his cold and lonely nights.
73	*Udima yama*	Composed during the same journey mentioned in the preceding uta by Nagaya no Ovokimi, complaining also of the cold lonely nights without his dear wife.
74	*Masurawo no*	By the Empress Gemmei on hearing the sound of the arm-shields and the clatter of the shields of her warriors.
75	*Waga ovo-kimi*	The princess Minabe addresses her sister the Empress Gemmei in answer to the preceding uta. The unpleasant things are probably the war-like preparations for quelling a revolt of the Ebisu-barbarians.

Number of the uta	First line	Subject and composer
76	(*Tobu tori no*)	At the time of the removal of the capital from the Fudźivara Palace to Nara (710), halting her palanquin in the plain of Nagaya, looking back from far at her old home, the Empress Gemmei composed this uta. This *Dai* cannot belong to the uta as this speaks of *Asuka* and I think we must side with Motowori who reads the beginning of the *Dai*: "At the time of the removal of the capital from the Asuka Palace to the Palace of Fudźivara." But this happened in the eighth year of the Empress Dźitô (694) which gives another date than mentioned in the *Dai*.
77	*Ovokimi no*	On the removal of the Imperial residence from Fudźivara to Nara, and the building of a house together with a friend in the new capital, going and coming continually all the way from the old capital. The *Dai* has been mixed up in some way or other with the preceding uta.
78	(*Awoni yosi*)	Kaveśi-uta.
79	*Yamave no*	On the way to the temples in Ise, Nagata no Ovokimi passes the well of Yamave and amuses himself with the girls of Ise. He then composes this uta.
80	*Ura-saburu*	On the dreariness of a rainy day, by an unknown poet.
81	*Wata no soko*	On the longing for his home and his beloved wife. The author is unknown. Perhaps the last two uta's are by the same poet of 79, though the Kogi doubts it.
82	*Aki saraba*	By Prince Naga on the landscape seen from the place where the banquet is held with Prince Śiki at Saki no miya.

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A full General Index together with a Character-Index will follow after Book XX. A list of Names, Titles and Political Institutions will be included in this General Index.

PREFACE

I intend to give a complete translation of the *Man-yô-śû*, not because of the charm of its sketches of ancient Japanese life and of the beautiful islands round the inland sea, but from the point of view of the linguist, and therefore in the first place the translation must be correct in order to get the original meaning as clearly as possible.

Each word and each form of that word is noted down on a card with its place in the sentence, its translation, the number of the *uta* and the number of the Book and the different characters in which it is written and when the last *uta* is translated, a full index will follow. Then the material is furnished and the real work can commence.

This consists of arranging the words according to their last syllable and the penultimate syllable and drawing the conclusions from it, which sounds very simple but which will take years to accomplish.

The *uta*'s in the *Koźiki* and *Nihongi*, which are written phonetically must be included in these lists.

We shall then have fixed the oldest word-forms known to us i. e. the Japanese language of the 7th and first half of the 8th century, and this material must be thoroughly investigated and the unchangeable roots picked out. Even then there is no question of a reliable *etymology* of the language, but the *basis* will be a reliable one on which we can build up our study of the whole of the remaining literature, and when we shall have determined thus every shade of meaning of the fundamental ideas and shall have explained the phonetic changes (including all the dialects in Japan proper), we could perhaps venture to compare this well-prepared vocabulary together with a well-revised grammar

and a set of well-founded phonetic rules with the languages of the surrounding countries. Every other attempt to compare Japanese words taken from vocabularies or dictionaries with any other language is a priori useless from a scientific point of view, because there is no reliable basis to work upon. And as long as there is not a similar basis in any of these other languages with which we desire to compare Japanese, we should do better to wait until a thorough study was made of that language by competent scholars. Only then will the results have a chance of reliability.

An all-important point is the *spelling*. If we donot know how to transcribe our *Manyô-gana*, if we use the '*Romaji*'-spelling for the oldest texts, if *va* and *wa*; *e*, *ye*, and *we*; *i*, *yi* and *wi* are mixed up, "*ji*" must represent the voiced form of *shi* and *chi*, and "*jo*" is the *nigori* of *sho* and *cho*, etc., we could just as well end just here and do some more useful work. That is the reason why I start with a study on the Transliteration and Transcription of the Japanese *kana*.

As a result of this study I use the "ancient" spelling for the *uta*'s, and the "modern" for the "*Dai*" or prefaces, which were originally written in Chinese but later on provided with a kana-reading. The "archaic" reading may be used afterwards when we endeavour to compare the language with other ones of which the pronunciation or at least the spelling has been determined before, say the 5th century A. D.

I further give only the most indispensable facts re the *Manyô-śû*. All the rest and more can be found in the valuable work by *Dickins*: Primitive and Mediæval Japanese Texts. Oxford, Clarendon Press 1906; and in Aston's and Florenz' History of Japanese Literature. Dickins translates all the *naga-uta*'s, long *uta* or *tśô-ka*, in beautiful English which I could not possibly imitate, and therefore I prefer to translate literally which however has some advantages. In the first place anybody who is slightly versed in ancient Japanese can easily follow the original text, and in the second place the real 'flavour' of the language is far

better preserved in a literal translation. This sounds like an oratio pro domo, but perhaps some future student of the Anthology will pass a more lenient sentence on me.

I must also mention Dr. Lorenzen's thesis entitled: Die Gedichte Hitomaro's aus dem *Manyôshû*, in Text nnd Übersetzung mit Erlauterungen. Hamburg 1927, containing 46 uta's, of which 17 *nagauta* in text and excellent translation (40 pages) and interesting remarks, some Chinese poems from the Wen-Hsüan and index of the *Makura-kotoba* in Hitomaro's poems, together filling the following 50 pages. We can but regret that Dr. Lorenzen did not give us more translations as he has the rare gift of translating literally and in a literary manner.

Arthur Waley, the clever translator of the *Genźi-mono-gatari* and of Sei Shônagon's work: *Makura no Sôshi*, has written a short introduction on Japanese Poetry, The "UTA" (Oxford, Clarendon Press 1919), in which he gives about 60 uta's with translations and notes.

A short article on "Pillow-words and Plays upon Words" by Prof. Chamberlain in the T. A. S. J. V—1 is interesting as a kind of introduction to Dickins' "The *Makura-Kotoba* of Primitive Japanese Verse", which comprises "all the *Makura-Kotoba* found in the *Uta* of the *Kojiki*, the *Nihongi*, and the *Manyôshiu.*" (T. A. S. J. XXXV—4) 1908. This is an excellent piece of work, indispensable to the student of early poetry. Examples and references might be fuller but this can easily be amended in my index in which, naturally, each M. K. (*makura-kotoba*) will find its place.

'I herewith wish to acknowledge my great indebtedness and warm thanks in the first place to Prof. Dr. M. W. de Visser (Leiden) who's eminent lectures on Japanese language, literature and religion, I attended for long years. I shall never forget the hours we spent on the fascinating study of the Manyôśû, the Taketori and Genźi-Monogatari, to mention these classics only; then to Prof. H. Shimoi (Rome) with whom I treated the first three Books of the Manyôśû. His thorough knowledge of the language has been a great help to me; to Prof. B. Karlgren (Göteborg) on who's brilliant work ('Analytic Dictionary of

Chinese and Sino-Japanese, Paris 1923) my study on the Transliteration and Transcription of the Manyô-gana is based; his valuable indications were gratefully accepted; to Prof. S. Eliséeff (Paris) with whom I translated and arranged Yamada's excellent Grammar of the Japanese Written language and last not least to the author of the Manyôsû Kogi the clever Kamotsi Masazumi.'

"Mukashi" Laren (N. H.)
Holland, 1929.

J. L. Pierson Jr.

INTRODUCTION.

The Man-yô-śû.

Title

(*daigo*). *Manyôśû* is written: 萬葉集 with the *kana*-spelling *man-yevu-śivu*, now pronounced: *Man-yô-śû*. *Man* is 10,000, meaning many, a great number; *Yô* means leaves (of a tree or of speech) and *Śû* is collection. This title is first mentioned in Ki no Tsurayuki's preface to the *Kokinśû*, compiled and partly composed by him (946). Thus the meaning is: 10,000 leaves' collection or 10,000 words' collection. Some scholars want "*yô*" to mean: period, age, or generation, which ought then to be written with the characters 代 or 世 and with a short "*yo*" In this case the meaning is: collection of many generations. If we take the original character as "yo", we use a "kun" between two "ON's", which is rather uncommon. Doubtless this "*yo*" means time, period, age, or reign, and the character has all these meanings in Chinese also, but the Sino-Japanese spelling "*yevu* or *yô*" means 'leaf' (and also a numeral for boats) and nothing more.

Date.

The oldest *uta*'s are at the beginning of the second book and attributed to Ivanohime the wife of the Emperor Nintoku (313—399), but one of these poems is already found in the *Kojiki* and it says there that Sotorihime sent this *uta* to her brother prince Karu, both of them children of Ingyô tennô (412—451), so we cannot rely on either of these statements. Moreover the form is perfectly correct, while style and contents differ widely from the first *uta* in the first book, attributed to Yûryaku Tennô (457—479) which is irregular and rather primitive.

This *uta* is now considered as the oldest poem of the Antho-

logy. The next in date is from Źomei Tennô (629—641), ascending *Kagu-yama*. From the intermediate periods only the *Koźiki* and *Nihongi* give us some poems. As Prof. Florenz suggests, this Yûryaku poem ought perhaps to figure among the *Koźiki* poems, but as it was forgotten there it was graciously granted a place in the *Manyôśû*! From Źomei Tennô there is no break until the last poem was composed by Yakamotśi in 759, which is also considered as the year, in which the compilation of the *Manyôśû* was completed.

Contents.

There are 20 books with 4496 *uta*'s, of which 262 are *naga*-uta or *Tsôka*, 4173 are *mïzika-uta* (*Tanka*, *Hanka*, or *kaveśi-uta*), and 61 *Sedoka*. The short *uta*, *Hanka* or *kaveśi-uta* following a *naga-uta* as a kind of summary, is also found in the Wen-Hsüan (see under History of China: LIANG dynasty, 502—549) where a "fu" is often followed by a "luan-tz'u or fan-tz'u" which means the same.

The order of Books is irregular from the point of view of chronology as well as of category, except the first two books which are probably arranged by the Sadaiźin Taťsibana no Moroye according to the commentators.

There are 6 categories as in the *Shih-King*, The Book of Odes. Mayers' Manual gives three divisions and three styles: 1. Ballads, 2. Eulogies, 3. Homage Odes, 4. Allusive, 5. Metaphorical, 6. Descriptive.

In the *Manyôśû* the categories are:

1. *Kusa-gusa no uta*, miscellaneous, such as royal excursions, banquets, journeys etc.
2. *Sômon* or *Śitaśimi-uta* also "*ai-kiki*", poems of love, affections, and friendship also between lord and retainer.
3. *Banka* or *Kanaśimi-uta*, elegies, poems of death, parting, sorrow, and absence from the capital.
4. *Tatove-uta* or *Hiyuka*, allegorical poems.
5. *Śiki kusagusa no uta*, Miscellaneous of the four seasons.
6. *Śiki sômon*, love or affection poems of the four seasons.

(*Sômon* and *Banka* are expressions taken from the Wen-Hsüan).

The contents of the 20 Books are briefly as follows:

Book 1. *Kusagusa* arranged chronologically, from Yûryaku (457—479) till the Nara-period (710—784).

Book 2. *Śitaśimi-uta* and *kanaśimi-uta* also arranged chronologically, from Nintoku 313—399, but this is very doubtful (see under "DATE"), till 715, the end of the reign of Gemmyô Tennô.

Book 3. *Kusagusa* from Dźitô (687—696) till Śômu (724—748). *Tatove-uta* and *Kanaśimi-uta* from the time of Śotoku-taiśi (572—621) up to 744.

Book 4. *Śitaśimi-uta* from Nintoku (313—399)? till Śômu (724—748).

Book 5. *Kusagusa*, poems of spring and elegies. From 724—734. This seems to be for the greater part a collection of OKURA's poems (pessimistic and sentimental; a good scholar of Chinese and Buddhism).

Book 6. *Kusagusa*. In chronological order from 723—744.

Book 7. *Kusagusa*, touching on the Heavens, the moon, clouds, rain, mountains, rivers, leaves, birds, wells, the "koto", a kind of Japanese harp, dress, bows, trees, plants, seaweed, seashore, boats, etc., dialogical poems, allegories and elegies. Probably first half of the 8th century but most uta's are undated.

Book 8. *Kusagusa* and *Śitaśimi* poems of the four seasons. Probably end of 7th, beginning of 8th century.

Book 9. *Kusagusa* till 729, then *Śitaśimi-uta*.

Book 10. *Kusagusa* and *Śitaśimi* poems of the four seasons, without mentioning the poets' names. End 7th century.

Book 11. *Śitaśimi-uta* without names, and *Tatove-uta* dating from the second half of the 7th and the beginning of the 8th century.

Book 12. *Śitaśimi*, dialogical, and travel poems, and *Kusagusa* undated.

Book 13. *Kusagusa*, *śitaśimi*, *Mondo*, *tatove-* and *kanaśimi uta*'s and some *sedôka*.

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Book 14. *Adzuma-uta*'s, in the dialect of the eastern provinces (see history under Yamatodake), arranged according to the provinces. *Kusagusa* and *kanaśimi.*

Book 15. For two thirds poems made and recited on a mission to Śiragi (Korea) in 736. The rest are *uta*'s from the exiled courtier Nakatomi no asomi Yakamori to his mistress Sanu no Tśigami wotome, when the former was exiled to Etśizen.

Book 16. *Yośi aru uta* and *Kusagusa*. *Yośi* means cause, reason, and circumstances. Perhaps occasion, motive and inducement are better words. No sequence whatever, no dates.

Book 17. Up to the end collected or composed by Yakamotśi with poems and letters in Chinese. From 730—748.

Book 18. From 748—750 collected while he was Governor of Ettśu.

Book 19. From 750—751 collected when still in Ettśu and till 753 after his return to the capital.

Book 20. From 753—759. Till 758 he was Governor of Inaba and the last *uta* he composed at a congratulatory banquet on New-Year's Day (Febr. 2nd) 759, saying: "Let the blessings be as numerous as the snowflakes falling to day on this first spring-day of the beginning of the New-Year! (XX—224).

There are also many *Adzuma-uta*'s in this last book, mostly from the "*sakimori*", frontier guards. The Chinese correspondence of Yakamotśi and Ikenuśi, a secretary of the Province of Etśizen, can be found in the last four books.

Prof. Florenz has counted 561 poets of which 70 are women. He thinks we must add another 200 for all the anonymous uta's (about one quarter). The composers are of all ranks and positions, emperors, princes, monks, nuns, officials of all kinds, artisans, peasants, fishermen, etc. but by far the greater part are the aristocrats of the capital, courtiers and the higher officials.

Principal Poets.

Kakinomoto no Asomi Hitomaro (柿本朝臣人麿), the "Prince of Japanese Poets; he served under Dźitô-Tennô (687—696) and under Mommu Tennô (697—707). Little is known of him. "It is said that his family traced its descent from Ametaraśi Hikokuni Oźihito no mikoto (about 400 B. C.!) or from Bidatsu Tennô (572—585). Together with Prince Nivitabe (son of Temmu Tennô (673—686) he travelled through Kii, Ise, Kami-woka, Yośinu, Avumi, Ivami, and Tsukuśi. He died in Ivami and his tomb is shown in Sovegami in Yamato". So far his life is recorded in the *Zimmei-źisô*. Dr. Lorenzen, who has made a special study of Hitomaro, says that he was probably born in 662 in Yamato and that he served under Prince Hinameśi (Kusakabe no ôźi) and prince Taketśi and that he died in 710. He is known as *Kasen*, sage of poetry (passion and affection-*uta*'s).

Yamabe no Sukune Akahito (山邊宿禰赤人).

"At the beginning of Źinki (724—728) he accompanied Śômu Tennô (724—749) to Kii, later he resorted to the hot wells of Iyo. He afterwards visited the Eastland, and it was on this journey that he composed the well-known stanza on the view of Fuźi from Tago Bay" (nature-*uta*'s).

Ovotomo no Sukune Yakamotśi (大伴宿禰家持).

His first *uta* dates from 736 (reign of Śômu Tennô) and at this time he holds no official position. In 741 he was called an *Utśi-toneri* (attendants of noble birth on the Emperor or Princes of the blood). In 745 he was promoted to the lower division of the junior fifth rank. Up to his death in 785 many ranks and dignities were conferred on him, such as: śonagon, a position in the War Office, Inaba no Kami, Harima no kami, śoni (officer) of the Dazaifu (Tsukuśi garrison), Ise no kami, and in 777 he was, besides attaining the upper junior forth rank, made a Daiśi, 'Great Teacher', an honour conferred by the Emperor upon learned or virtuous persons. After his promotion to the junior third rank, he was made a Tśûnagon (a functionary of state, whose principal duty was to give advice to the Emperor on important matters).

Two years later he died. Before he was buried, the murder of Fudźivara Tanetsugu became known, and Yakamotśi was suspected of having been concerned in the crime. His children were banished, but his family was reinstated when the real murderer, his relative Ovotomo Tsugibito, was arrested. Papinot however says that "Tsugibito declared after his arrest, that he had acted in obedience to Yakamotśi, whereupon the latter, although dead, was declared to have forfeited all his titles and dignities, and his son Nagate was banished to the Oki islands. Tsugibito was exiled to Sado."

Yakamotśi was, if not the best, one of the four principal poets, and the compiler of the *Manyôśû*, perhaps together with the Sadaiźin Tatśibana no Moroye, who seems to have compiled the first two Books if not more.

He is considered as the most modern of the poets, composing *uta*'s on birds, flowers etc. His poems are "sketches and graciosa" as Prof. Harukichi Shimoi says.

Yamanove no (omi) Okura (山上臣憶良).

Little is known of him. In 701 he joined the embassy to China of Avada no Asomi Mabito as śoroku, undersecretary. In 714 he was promoted to the lower division of the junior fifth rank, in 716 he was made Hôki no kami and in 721 he returned to court and held an office in the Eastern Palace, (cf. the Kogi from which Dickins translated his biographies).

Okura is "the sentimental pessimist, and a good scholar in Chinese literature and Buddhism" says Prof. Shimoi.

Principal Commentators.

Taťsibana no Moroye (橘諸兄) (684—757). "He was called originally Katsuraki, his father was Minu, chief minister of the Dźibuśô (one of the eight government departments, which managed all the affairs relating to rites, ceremonies, music, priests and nuns, sacerdotal affairs, foreigners, and the Imperial Sepulchres), and Naniva miko was his grandfather. In Wadô (708—715) he gained the lower division of the junior fifth rank; in 738 he was made Udaiźin, in 751 Sadaiźin and he died in 757 with the rank

of upper division of the senior first rank. He was a great student of ancient Japanese verse and is supposed to have had a hand in the compilation of the Anthology. His accomplishments made him a favourite with four Mikado's and in 715 he obtained the restoration to his family of the surname Tatśibana, which had been bestowed upon one of his ancestors by a former emperor as a reward for his services". (cf. Dickins trans. from *Źimmei-źiśo* supplemented by Papinot).

Minamoto Śitagavu (源 順) (911—983). "He was the grandson of a Dainagon. In 951 Śitagavu with four others, known as the *Naśitsubo* or Peartub Committee, was charged with the preparation of a new Anthology (*Gosen Wakaśû*, after Selection of Japanese Verse) in 20 volumes. In 961 he was made Idzumi no kami and later Noto no kami. He died in 983. The authorship of the *Taketori-monogatari* is credited to him. Of the earliest Japanese dictionary (a sort of encyclopaedia, still of great use), the *Wamyôruiźûśô*, or *Wamyôśô*, he was the author. The earliest *kana*-transliteration into pure Japanese was made by Śitagavu and his friends, the *Naśitsubo*, by command of the Emperor Murakami, at the instance of the Princess Hirovata, some time in the period Tenryaku (947—957)".

Sengaku (仙 覺) 13th century.

"His family name and home place are unknown. We hear of him first at the New Buddha Hall (*Śin Śaka Dô*) at Kama-kura. He seems to have been a Kenritsuśi (commissioner or master in criminal law), but he soon acquired fame as an expounder of Old Japanese Literature and as a commentator on the text of the *Manyôśû*. During the reign of Kameyama (1260—74) he rectified the extant "*ten*" (glosses) and offered the results of his labours to the retired Mikado Saga II (1243—46). His remains were collected by a priest of Fudźisava, who published them under the name *Śirin Saiyôśo* (leaves from a forest of words), a work containing useful notes on various old words and forms of script. The date of the postscript is 1349. His work on the Anthology called *Manyôśû śô* of 20 volumes, is exegetical and preserves

portions of many *Fudoki* (Histories of localities, customs, etc.) now lost".

It is the earliest complete commentary on the Manyôśû.

Keitśû (契冲) (1640—1701). He was the son of a clansman of Awoyama, the daimyô of Amagasaki in Settsu. At an early age he gave proofs of a marvellous memory, learning the *Hyakunin isśû* in ten days when only five years old. At eleven he entered the monastery of Myôhô at Imasato, near Ôsaka. Later he took the tonsure and migrated to the famous monastery of Mount Kôya, in Kiśu. In 1662 he again changed his abode. He then took to travelling about the country studying Japanese, Chinese and Buddhism; finally he almost confined himself to the Ancient Learning. The fame of his scholarship came to the ears of the prince of Mito, who invited him to Yedo, and requested him to complete a commentary on the *Manyôśû*, which had been begun by another scholar. Keitśu refused both invitation and request, but of his own motion wrote the *Manyô Daiśôki* in 20 volumes, a work full of learning, good sense, and acumen. He died in 1701 in a village near Ôsaka, having continually declined the repeated invitations to Yedo sent him by the Prince of Mito".

Kamo (or *Wokabe* 岡部) *Mabutśi* (加茂眞淵 (1697—1770), "prided himself on his descent from the god, who, under the figure of an right-clawed crow, acted as guide to Źimmu in his invasion of Yamaśiro. He lived in the county of Futśi in Tôtomi, whence his name. His father was warden of the shrine of Kamo. In 1733 he went to Kyôto and became a pupil of Kada Atsumaro. After his master's death he removed to Yedo, where he spent the remainder of his days in the acquisition of learning.

Tśikage, the author of the Ryakuge, was his pupil. He died in 1770. He was one of the greatest of the Śintô revivalists. His chief works on the *Manyôśû* are the *Manyô śûsai Hyakuśuge* in 3 vols.; the *Kwanźikô* and the *Manyôśûkô*". (cf. Dickin's trans. from the *Źimmei-źiśo*, and the *Gunśo Itśiran* and Sir E. Satow's article on the Revival of Pure Shintau. T. A. S. J., vol. 3).

Tatsibana (or Katô) Tsikage 橘千蔭, was the son of a clansman of Ovowoka, Etšizen no kami, who was a police officer in Yedo. He began to study the Ancient Learning at an early age, and later became a pupil of the celebrated Kamo Mabutši. He succeeded to his father's office, but without abandoning his studies, and resigned after an illness that overtook him in 1788. He died in 1808. His principal work is the *Manyôšû Ryakuge.* Short commentary on the *Manyôšû*, a mediocre performance entirely superseded by the Kogi. (Dickens from the *Źimmei-źišo*).

Kamotsi Masazumi 鹿持雅澄 (1791—1858).

"His clan was Fudźivara, and his familyname was Yanagimura 栁村 or Kamotši. His common name was Genda 源太 afterwards changed to Tôda 藤大. He was descended from a Kuge named Masakazu 雅量, of the Asukai 飛鳥井 family of the Fudźivara clan, having the official title of *šôgun* 小將 or general, who fled from Kyôto during the civil war of Ônin, 應仁 1467—72, to Tosa, where he settled in the village of Kamotši.

Masazumi entered upon his studies at the age of 17, and devoted himself entirely to the study of ancient Japanese learning. As he lived far from any centre of culture and was very poor, he was obliged to borrow his books from friends. He made great progress and was engaged as teacher by many of the Samurai of the clan, some of whom afterwards took a prominent part in the Restoration of Išin, 1868.

He held books in such honour that he would never place them on the matting of the floor; in lecturing to his pupils, he always bade them never to put their books elsewhere that on *Zen* or *Sambo* (low tables), if there was no proper desk at hand. He was a genuine scholar, utterly lacking all worldly craft. His poverty passed human thought. One day, while going to the rice store with a little money in his pocket, he met an old flower seller. Suddenly attracted by the flowers, he spent all his money in buying them, quite forgetting that he would have nothing to eat that day. On another occasion the thatch of his house was blown off and the rain poured through; but he only shifted his

seat and continued his studies. When supported by Fukuoka, the latter had to supply him with brush and ink.

His principal works are:

Manyôśû Kogi: the M, explained according to its ancient meaning 萬葉集古義

Manyôśû Himbutsukai: explanations of the objects (fauna and 品物雲 flora) in the M.

Manyôśû Meïso Kuniwake: the places in the M. arranged under 名所國分 their provinces.

Manyôśû Źimbutsu Den: Lives of persons referred to in the M. 人物傳

Manyôśû Meïsokô: Notes on the places mentioned in the M. 名所考

Manyôśû Makura Kotoba Kai: Explanations of the "Pillow-words" 枕語解 in the M.

He was the author of several other literary compositions, of an annotated edition of the *Tosa Nikki*, of a commentary on the *Nihongwaïsi* etc.

The Kogi is the best commentary on the *Manyôśû*. It was published long after his death in 1879 by Imperial authority under the direction of the Kunaiśô.

Dai 題(詞) (preface or postscript).

Most of the *uta*'s have a "*dai*", written in Chinese, containing date, contents, and autorship, composed by Yakamotśi. These "*Dai*" are provided with "*kaveri-ten*" and a purely Japanese *kana*-reading or rather translation.

"The postscripts and notes are by Yakamotśi, Sengaku, or another early commentator" (Dickins). *Dai* and postscripts are treated in the '*General Remarks*'.

Kana-reading alongside the Poems.

The text of the *Manyôśû* written in Chinese characters ideographically, phonetically, or humourously, soon became unintelligible.

Therefore Murakami Tennô (947—967) ordered *Minamoto no Śitagavu* (together with some other scholars) to place the correct spelling in *kana* alongside the text. This happened in 951 and is called the *koten* (old reading). The *Źiten* or second reading was accomplished by *Ovoye Sukekuni* and his assistants in the 11th century.

The *Śinten* or new reading was the clever work of *Sengaku* in the middle of the 13th century.

On this *śinten* all the following exegetical studies are based, dealt with under *The Principal Commentators*. (There is some unexplicable error in the otherwise so excellent work of Dickins here constantly referred to. On page XLIV of his Introduction to the *Manyôshiu,* he starts speaking about the "*dai*", then talks about the *kana*-transliteration into pure Japanese, which glosses were known as "*kunten*", enumerating the ancient, intermediary, and new kunten, "which", says Dickins, "is more in the nature of a commentary than a mere gloss". Though not especially stated the writer seems to have changed his subject which was dealing with the "*dai*", to the text itself, but here he concludes: "It does not appear (so far as I know) that Sengaku added the *kana* transliteration, nor is there any certainty as to when or by whom this transliteration was first effected". We must conclude that the author was still speaking about the "*dai*", though the old, second and new reading *of course refer to the text,* as I have stated above).

Script and Grammar.

It serves no useful purpose to enumerate all the difficulties in script and grammar here, as most cases stand by themselves and each require a separate explanation. And these explanations cannot be understood without ample examples.

Therefore I have decided to deal with these points in due course. In the *Index* at the end of this work, one can easily find the special information one wants with all the necessary references and in the *Character Index,* one will be able to examine all modes of writing, normal and abnormal.

Chinese Influence.

See under 'Chinese influence on the Manyô poets', Introduction page 24 ff.

Makura Kotoba 枕語 *and źo* 序.

M.K. means Pillow-word. *It is an established word or sentence of five syllables* (sometimes four, rarely three) *on which the following* (or a following) *word rests its head as on a pillow.* A kind of 'epitheton ornans' (though some scholars object to this comparison; but it is a striking one and fairly correct.)

Here are some instances:

(*midu-tori no*), like water fowl, used with *Kamo* wild duck or with *ukine*, a floating sleep.

(*siki-tave no*), thin stuff spread out for sleeping on, used with words connecting with spleeping, bedplace, clothes as *sode, tamoto*, sleeve, *koromo*, clothes, *makura*, pillow etc.

But there is also a more complicated and often farfetched use of these M.K. e.g.:

(*amatobu ya*), sky-soaring, used with *Karu* a place name which reminds of *karu* or *kari*, the wild goose.

Sometimes a M.K. is used with only one syllable of a word as:

(*koromote no*), of a sleeve, used with *Tanakami* (the name of a hill) because of the *ta* of Tanakami (place name), *ta* or *te* meaning 'hand'.

(*momotarazu*), falling short of a hundred used with *yaso* 80 (many, a great number) or *i* (for iso, 50) of *ikada*, a raft! (see end of *Preface* for references).

A źo 序 *is a kind of introduction of two or more sentences to a certain word or one syllable of that word. These źo are not established in form like the M.K., and may even include one or more M.K.* e.g. in the uta I. 8:

(1) "(Tama-kusige) (2) *Mi*muro no yama no
(3) sana-kadura" (4) *Sa*nezu va tuvi no
(5) ari-kate masi wo.

(1) till (3) is a *źo* for *sa* of Sanezu (a place name) and at the same time (Tama-kusige) is a M.K. for *mi* of Mimuro, (also a place name).

In the text we shall constantly encounter these *Makura-kotoba* and *źo*, so I do not consider it necessary or even desirable to give a long treatise on them. The foregoing examples will suffice to give an idea of the m.k. and *źo* in Japanese verse.

SHORT HISTORY OF JAPAN.

.....—660 B.C. Izanagi (Yang) 伊弉諾 and Izanami (Yin) 伊弉册 create Japan. Amaterasu 天照 the Sun Goddess retires to a cavern provoked by her brother, "the Impetuous Male", Susanowo 須佐之男 (Solar eclipse myth). Susanowo goes to Idzumo 出雲, kills the eight forked serpent, finds the sacred sword in its tail, and marries the rescued girl. (Idzumo myths and immigration from Korea).

The heavenly deities entrust Ninigi 瓊々杵, grandson of Amaterasu with the three Imperial Insignia:

Rosary of jewels, red, white and blue (mercy).

The Mirror (knowledge).

The double-edged sword (courage). (Myths on Tsukuśi 筑紫 in Kyûśû 九州, Kii 紀伊 promontary. Malay emigration?)

660 B.C.—710 A.D. Archaic period. Źimmu Tennô 神武天皇, the first Mikado, invaded the country at Naniva (near Ôsaka) and established his capital in the province of Yamato. It was the custom in these ancient times to found a new capital with each new emperor out of fear for the dead. Most of these capitals lie in Yamato or the adjoining provinces. Źimmu was a descendent of Amaterasu, the sun goddess and is said to have founded his first capital at Kasivara, or Kasivabara. (Yamato cycle of legends).

29 B.C.—70 A.D. Under Suinin 垂仁 Tennô the three Imperial Insignia, the rosary of jewels, the mirror, and the double-edged sword were brought to the famous shrine of Ise and kept by the princess Yamato-hime. The custom of burying servants and animals alive in the Imperial sepulchres was abolished and substituted by "*haniwa*" or clay images of men,

women, and horses, which were placed in the grave to be of use to the deceased Emperor. (cf. Rome and Egypt).

71—130 A.D. Keikô 景行 Tennô. His son was the famous Yamatodake who subdued the rebels in Kyûśû and in the North Eastern provinces. (Myths round Yamatodake. His wife Oto Tatśibana no hime leaped into the waves as sacrifice to the wrath of the sea god. Hence Yamatodake's lament on the Usui Pass: Aa! tsuma! Alas my wife! which we find as "*adzuma*" for the eastern provinces.

313—399 Nintoku 仁德 Tennô, beneficient sway. His wife was Iva no hime.

405 Atśiki and Wani (Wang-in), Korean scholars who were appointed tutors in Chinese to an Imperial prince, introduce Chinese characters and here is the beginning of literature and the study of the Chinese classics.

412—453 Ingyô 允恭 Tennô.

461 First date checked by Chinese and Korean annals.

457—506 Yûryaku 雄畧 Seinei, Buretsu Tennô: the black era. Cruelty, debauchery and slaughter of members of the Imperial family. (Story of Urasima). Rise of two powerful families, the Mononobe 物部 and Soga 曾我 clans.

550—700 Asuka 飛鳥 period.

552 Introduction of Buddhism. Envoy from Kudara (Korea) with an image of Buddha and Buddhist books. The emperor gave the image to Soga with permission to worship it by way of trial in comparison with the inland cult, Sintô (deification of forces of nature, ancestors, local and national heroes, and Emperors. No dogma, no sacred books, no philosophy, codes of ethics or metaphysics. Follow your natural impulses and obey the laws. A religion of gratitude and love. Sintô was polytheistic, but in general lacked idols, although the gohei (paper cut in a certain shape, fastened upon a stick and placed in a Śintô shrine before the Kami as a sign of offering), some phallic and other figures and the mirror, seem to be emblems of deity and practically idols. (cf. Clement, A Short History of Japan. For excellent short outlines of Śintô and Buddhism see Prof. Dr. M. W. de Visser, Leiden:

Shintô, de godsdienst van Japan, and Het Buddhisme in Japan).

572—585 Bidatsu Tennô 敏達

586—587 Yômei Tennô 用明 Buddhist party triumphs.

593—628 Suiko Tennô 推古 (Empress), who made her nephew prime minister. This prince Śôtoku Taiśi 聖徳太子 (572—621) was the true founder of Japanese Buddhism, surnamed Umayado. Under their reign the Kyuziki the first Japanese history was written, which was unfortunately destroyed by fire; the beginning of Japanese painting comes from China and the first teachers were Buddhist priests from Korea whence this school is called a Buddhist school. Then we have the conscious adoption of Chinese political doctrines and institutions: lunar calendar, code of court etiquette, exchange of envoys, first written laws of Śôtoku, which led to the great reform called the Taikwa 大化 reform, after which the nengo is called. (645)

629—641 Źomei tennô 舒明
The emperor was no longer chief of a clan but Emperor of the Empire of Japan, the power of the hereditary local chieftains was broken, and a system of government instituted under prefects, who held office subject to the control of the central authority.

645—654 The Emperor Kôtoku 孝徳 despised the Way of the Gods and in 661 the graves round a Sintô shrine were cut down to make room for a new palace.

662—671 Tentśi 天智 tennô, the enlightened sovereign; welcome to Korean immigrants, first school, study of Chinese. Śintô, despised by Kôtoku recovered somewhat, and under

672—686 Temmu 天武 tennô it was again held in a fair measure of official consideration. It is then that we meet with the first really historical notice of the Great (National) Purification (Ohoharahe), one of the most important and most solemn ceremonies of the old cult, while we hear of the celebration of many Śintô functions and festivals in the course of the fourteen years of this reign. But Śintô suffered severely from a lack of substantial endowments, and so was never in a

position to make itself either much feared or to become at all formidable to the ruling authorities. Furthermore it had no code of morality, and it said little or nothing about a future life. A half-yearly Great General Purification served to settle matters effectually for the nation at large for the space of six months; and individuals could easily arrange their own private scores with the Gods on very easy terms. It was just the spiritual counterpart of the general half-yearly house-cleaning in certain provincial municipalities, on which the sword-girt police of the present day insist, and which they superintend with all the dignified severity of demeanour such a very grave and serious function demands.

Buddhism stood on a very different footing .... To Śôtoku Taiśi Buddhism was evidently a religion of the rational moral sense, a religion not only of obligation or of fear, but of gratitude for the receipt of blessings, if not unsought for, at all events undeserved. But to most of his contemporaries, Buddhism was simply a splendidly easy device for obtaining temporal and perhaps everlasting prosperity, for dodging the Devil or Devils, and escaping the pains and penalties of the various Hells! (Murdoch)

687—696 Dźitô Tennô 持統 (empress) First cremation, silver coins. Daughter of Tentśi and consort of Temmu. Abdicated in favour of

697—707 Mommu Tennô 文武. First university. Taihô statutes, codification of the laws of Śôtoku, by Fudzivara Fubito. (Taihô 大寶 nengô 701—703). Buddhist influence also on abdication of Emperors: inkyo. Abuses: noble family Fudzivara monopolizes civil offices and furnishes wives and concubines to the degenerate emperors:

645—1186 Fudzivara 藤原 bureaucracy.

708—715 Gemmyô 元明 (Gemmei) Tennô, Empress, mother of Mommu. Wadô-nengo 和銅. During her reign the capital was removed to Nara in Yamato province where it remained for seventy-five years. This was the "first great city and her first permanent capital, and was laid out as a replica of the Chinese capital of Hsian." (M.)

710—784 Nara 奈良 period, the "woman's era" because four empresses and four emperors reigned. As a natural result of this first long rest after the semi-nomadic existence of the Japanese empire which was constantly changing its capital with each new emperor, literature and art developed to an unknown height. During the reign of Gemmyô (empress) the *Koźiki* was written, and the *Nihongi* was completed under Genśô 元正 715—723 (empress). Though the *Nihongi* is written in the Chinese language in both *Koźiki*, and *Nihongi*, we find over 200 *uta* which are valuable to the linguist but which lack the poetic beauty of the later poems. "The prose of the Archaic period is represented by a series of *Norito*, or prayers to the deities of the Śintô religion, which were recited with much ceremony by the Nakatomi, a hereditary corporation of court officials, whose especial function it was to represent the Mikado in his capacity of high priest of the nation. There is reason to believe that they did not assume their present form until the 7th century, some of them perhaps even later. The *Norito* are not known to have been committed to writing before the period Yengi 延喜 (901—923) when the preparation was begun of the work entitled *Yengisiki.*" As the *Norito* are written in Kanźi with the Teniwoha in Manyôgana only, I do not see how reliable results can be drawn from comparison with works written mostly in Manyôgana, that is, in a phonetic script. Still Prof. Florentz says in his Geschichte der Japanischen Litteratur: ... "Nun braucht man aber die Langgedichte Hitomaros mit den Norito nur flüchtig zu vergleichen, um sofort eine nahe Verwandtschaft zwischen ihnen zu erkennen; in beiden dieselbe Stimmung; dieselbe ernste, feierliche, hymnenhafte Ausdrucksweise; dieselbe Neigung, mit der Erschaffung der Welt, den Beratungen der Götter und dem Herabsteigen des Sonnen-Enkels auf die Erde einzuleiten. Hitomaro hat seinen poetischen Geschmack unverkennbar an den Norito gebildet, und sein Beispiel ist auch für andere Dichter maszgebend geworden. Der chinesische Einflusz ist bei ihm verschwindend gering gegenüber dem welchen die Norito auf ihn ausgeübt

haben; er bewahrt überhaupt die nationale Eigenart am deutlichsten, ist ein glüender Patriot und Verehrer der alten Götter, ein Schintoist und Royalist vom reinsten Wasser."

However, I think we must be careful with these *Norito* and bear in mind that they were only written down in the beginning of the 10th century. (cf. *Norito* translated in T. A. S. J. VII—95: 393, IX—183, XXVII—1 by Satow and Florentz).

724—749 Śômu Tennô 聖武 who gave Gyôgi, the famous sculptor, the title of Bosatsu. It was he who made the first attempt to reconcile Śintô and Buddhism called Ryôbu Śintô. In 732 the great bell of Todaizi at Nara was cast. In 749 the Daibutsu at Nara was cast after seven unsuccesful attempts.

749—757 Kôken Tennô 孝謙 (empress), an ardent Buddhist, abdicated in 757, and was succeeded by her son prince Oi, known as

758—764 Źunnin Tennô 淳仁, but he was soon dethroned and exiled to Avadzi, an island in the East of the Inland Sea and "the first island created by Izanagi and Izanami". After this his mother again ascended the throne as Śotoku Tennô 765—770 and took into her palace the Buddhist monk Dôkyô, "the most powerful subject in the Empire, head of the church, spiritual director, and chief physician to the Empress", and gave him the imperial title of HO-O. He now aimed at supplanting the line of the sun goddess on the imperial throne of Japan, but was banished by the emperor.

770—781 Kônin 光仁. Grandson of Tentśi and son of prince Śiki. He abdicated in favor of his son.

782—805 Kwammu Tennô 桓武 removed the capital to Nagaoka in Yamasiro in 784, and "a few years later the young priest Saitśô began to level the summit of Hiyeizan, for the site of a new fane. To the south-west of this height lay a spacious and well watered plain, some eight or ten miles from Nagaoka, and thither in 793 Kwammu determined to transport the seat of his court. Everything was done in strict accordance with the science of geomancy . . . , and this city was destined to be the capital of Japan for the long term of 875 years. The name was Uda or Heiankyô, capital of peace (later on

known as Miyako or KYÔTO), whence this period is called the Heian or classical period.

794—1186 Strictly speaking the Fudźivara bureaucracy ended in 1159, when the mighty Taira and Minamoto clans supplanted the Fudźivara. We can now, for convenience sake, fix the following periods:

1159—1199 Gempei 源平 period. Taira 平 supremacy up to 1185 when Minamoto Yoritomo 源頼朝 establishes absolute military feudalism and founds the Śôgunate or Bakufu.

1199—1333 Hôdźô 北條 tyranny or Kamakura 鎌倉 era: decline of learning.

1281 Kublai-Kahn tries to invade Japan.

1333—1573 Aśikaga 足利 anarchy. Kamakura destroyed, end of Hôdźô.

1333—1392 Namboku-tŝo 南北朝: dark age. Military feudalism

1392—1603 Muromatśi 室町 period. Headquarters of Aśikaga śôguns at Muromatśi in Kyôto.

1573 Oda Nobunaga, after defeating Hieizan monastery near Kyôto, defeats the Śôgun himself: end of Aśikaga Śôgunate.

1573—1603 Civil strife.

Oda Nobunaga, Toyotomi Hideyośi, and Tokugava Iyeyasu.

1600 Battle of Sekigahara.

1603—1868 Tokugava 德川 period, or Yedo 江戸 period, because Tokugava Iyeyasu fixed his headquarters at Yedo (Tôkyô). Peaceful feudalism. Revival of learning. Renaissance, popular literature.

17th cent. Kangakuśa (Chinese scholars) Seikwa, Yekken, Hakuseki.

18th cent. Wagakuśa (Japanese scholars) Keitśû, Mabutśi, Motowori.

1868—1912 Meidźi 明治 era. European influence. Translations etc.

1912—1926 Taiśô 大正 era.

1926—.... Śôwa 正和 era.

Chinese influence on the Manyô poets.

Prince Hsiao T'ung, eldest son of Wu-ti the founder of the Liang dynasty, (502—557) himself a writer of merit, compiled the Wen-Hsüan, (Mon-zen in Sino-Japanese), the first Chinese anthology.

In the preface written by this same prince Hsiao T'ung, he first gives a study on the oldest times and the beginning of writing, and then passes on to the literature starting with the poetry of the Shi-Ching, but not mentioning once the Shu-Ching 'the book of History', which characterizes his literary taste. After enumerating the different kinds of poetry and of the so-called *"fu"*, he cites the names of writers and works, from the end of the Chou dynasty until his own time. It is remarkable that he does not mention Pan-ku the historian, and poet (32—92), who however seems to dominate all the others with the exception perhaps of Ssu -ma Hsiang -ju and Ch'ü Yüan (K'iu Yuan) 332—295 B. C., famous as the type of a loyal minister, who was appointed to a high office under prince Huai of the Ch'u state and enjoyed the full confidence of his sovereign until impeached through the intrigues of rivals. Then it was that he composed the well-known poem entitled: LI-SAO 'Falling into Trouble' according to Giles in his Chinese Biographical Dictionary ('Removal of Sorrow', acc. to Mayers), which is an allegorical description of the writer's search after a prince who will listen to good counsels in government".

After speaking about this Lisao of Ch'ü Yüan, transition between poetry and the *"fu"*, the ancient and modern poetry and the hymns of praise of which he explains the origin, the author gives a short summary of what he has already treated. Then he passes over to the other literary categories and, as if anxious to finish this part of his introduction he gives a dry list of the remaining 28 styles of texts which ought still to be spoken of.

In the second part, Hsiao T'ung explains why he has elided certain categories of texts.

He first speaks of the canonical books, saying that he hardly dares to touch on them out of reverence. This scruple together with the consideration that it was superfluous to give extracts of these books because so many knew them by heart and nearly everybody possessed them, was also adopted by the compilators of the "KU-WEN", with the exception however, of some parts of the LI-CHI.

In the same category he places the philosophers whom he does not want to speak of, considering their aim as not strictly literary.

Here again he is followed by the authors of the "Ku-Wen" compilations, with the exception of one or two passages of Chuang-tzŭ and Lieh-tzŭ. But the great difference between the WEN-HSÜAN and the Ku-Wen compilations is that Hsiao-T'ung has absolutely excluded all historical texts.

Here follows a description of the Wen-Hsüan.

It is divided into 30 books: 9 books of "*fu*" or 58 pieces; 6 books of poetry containing 245 pieces; one book of elegies and in the 14 remaining books we find: "heptalogues, decrees, appointments, orders, instructions, essays, manifestations, statements, declarations, accusations, documents, memorials, epistles, notifications, replies, rejoinders, farewells, prefaces, eulogiums, commendations, contracts, historical relations, commendatory historical narrations, discourses, literary gems, admonitions, monumental legends, obituaries, laments, inscriptions, epitaphs, memoirs, dirges, and sacrificial orations. About the year 658 Li Shan, a statesman and scholar of the T'ang dynasty, wrote a commentary on the work; which bore the title Wen Hsüan Chu and was extended to 60 books. This contained copious notes on the subjects named, and the principles embodied, with much information on the pronunciation." (This last enumeration is taken from Wylie's Notes on Chinese literature, and Hsiao T'ung's preface has been translated for the greater part from Le "FU" dans le Wen-Siuan by Georges Margouliès, the author of Le Kou-Wen

Chinois, recueil de textes avec introduction et notes, which has been mentioned once or twice in the foregoing remarks on the Wen-Hsüan). *This Wen-Hsüan has been treated rather circumstantially because it is highly probable, that the Japanese poets, contained in the Man-Yô-Śû have known and studied this Chinese compilation thoroughly, and that the compilor of the Man-Yô-Śû started to collect ancient and modern poetry after the example of the Wen-Hsüan.*

We must also mention the *T'ang* dynasty, (618—907) because of the possibility that the latest *Manyôśû* poets have known the great T'ang poets *Li T'ai Po, Tu Fu,* and *Wang Wei.* (Po Chü I 772—846 lived after the anthology was completed). During this period the *Tai-kwa* reform took place in Japan (645), "the conscious adoption of Chinese political doctrines and institutions", and the well-known Buddhist monks *Hsüen-Tsang* and *I-Tsing* went to India and brought with them many Buddhist books which they translated from the Sanskrit text. All this Buddhist literature came to Japan in its Chinese version as "it was not until Tokugava times that the Buddhist canon was translated into Japanese." (Murdoch).

ON THE TRANSLITERATION AND TRANSCRIPTION OF THE JAPANESE KANA, ARCHAIC, ANCIENT AND MODERN [1]).

Up to now transliteration and transcription have been mixed up. Transliteration may be called an etymological spelling, and transcription a phonetic spelling. In the ideal spelling system they fall together. I have tried to fix this ideal spelling for the Ancient language with which I mean the 7th century. The exact date when this ancient spelling changed into the Modern spelling has not yet been traced, but this is only a question of time. One of the results of this study was the establishment of certain phonetic rules, which enabled me to deduce a theoretical archaic reading from the ancient and modern readings and which will prove to be of great importance for the etymology of the language.

The present system is incorrect and not scientific, whereas hardly anyone will pronounce it correctly. Words like: *onaji*, *kawa*, *kawazu*, *ikai*, *sôrô*, which can be spelt in two, two, four, six, sixteen! different ways respectively, prove that the transliteration is not quite in order. The transcription is unintelligible for most people, which is unnecessary if it can be done better.

Although the old vocabulary of the 7th century is essentially the same as that of to-day, (making allowances for endings and contractions) we may by no means assume a similarity of pronunciation. Now is there any possibility of getting at that old pronunciation, i. e. is there a means to check the oldest Japanese phonetic script? I think there is, and I shall try to prove it.

Briefly the history of the Japanese script is as follows. The Japanese had no written language until they came in contact with the Chinese. Taking over their script they were able to write, pronouncing the Chinese ideographs in their own language. But as there were many Japanese equivalents of the Chinese meaning, two Japanese might pronounce the same character quite dif-

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[1]) Copied from the Transactions of the Asiatic Society of Japan. Tôkyô, 1929.

ferently, e.g. the character 上 above, superior, upper part, to ascend, offer, has the Chinese sound 'shang', but the Japanese might pronounce it: *ue, kami, agaru, noboru, tatematsuru,* and so on. So the Japanese mind naturally thought of a means of indicating that *ue,* or *kami,* or one of the other readings of the character 上 was meant, in order that anyone should pronounce it as the writer wished him to. The only means was the creation of a phonetic script, and so they started to use the Chinese ideographs phonetically regardless of their meaning, and a great variety of sounds was used to this purpose. Even Japanese equivalents of a character were used phonetically to indicate other Japanese words, and not seldom the characters were used indiscriminately in their real meaning and phonetically as well, which made the *Kożiki* and many songs of the *Manyôśû* so very difficult to read.

However for our purpose we will only consider the Chinese characters used phonetically to produce Japanese syllables. Naturally we turn to the origin of the Japanese syllabary the so-called Manyô-gana, which means the Chinese characters used phonetically in the *Manyôśû*, the oldest anthology of 4500 songs from the 6th up to the end of the 8th century, e.g. for the ハ sound: 波, 八, 半, etc. were used, for カ: 加, 可, etc. Now if we know the exact pronunciation of these characters, we know which sounds the Japanese selected to represent their syllables. Do we know these sounds and if so when and where were they spoken by the Chinese and heard by the Japanese?

Prof. B. Karlgren has furnished us with the solution of this all important point, in his Analytic Dictionary of Chinese and Sino-japanese [1]), in which he has reconstructed the ancient Chinese pronunciation of the 6th and the beginning of the 7th century A. D. (The archaic reading dates from pre-christian times).

1. We know the Japanese value of the Manyôgana, in other words we know which kana-signs are used for the Chinese ideographs used phonetically in the *Manyôśû*, because these kana-signs are derived from these characters.

[1]) B. Karlgren: Analytic dictionary of Chinese and Sino-Japanese (Paris. 1923. Paul Geuthner.)

2. We also know how the Chinese pronounced those characters.

3. We further know that, after the introduction of Buddhism in the 6th century A. D., regular intercourse took place between Japan and China. Now the capital of the T'ang dynasty (620—907) was Ts'ang-an, (now Si-an-fu in Shensi, North China) and it was this dialect with which the Japanese came into contact. It forms the dialect of the Ts'IE-JÜN dictionary written by Lu fa ien and published 601 A. D., which contains the North Chinese language spoken in Ts'ang-an during the Suei and the beginning of the T'ang dynasties, i. e. the end of the 6th and the beginning of the 7th centuries. Karlgren says: "Broadly speaking, the dialect of the Ts'ie-Jün is the mother language of nearly all the modern dialects, and as it is the only old dialect of which we have a detailed knowledge, it forms the natural base of our researches concerning the Chinese script".

This dialect is the Ancient reading, A, 3rd col. of Karlgren's dict. and with the aid of this pronunciation we must be able to fix the readings of the old Manyôgana: TIME AND PLACE COÏNCIDE.

The next thing to do was to take the complete list of the Manyôgana, add to it the Ancient reading, and draw the conclusions therefrom.

Before considering the lists syllable by syllable I should like to defend my point of view in answer to some objections made by Japanese scholars. One of these is: "It is extremely probable that the persons who first selected Chinese characters to represent Japanese sounds were by no means expert phonologists, and their selections were merely approximations. Anybody who has studied the methods of the Chinese scholars who selected Chinese characters to stand for Sanskrit syllables, will be prepared for endless anomalies and for the greatest irregularity and confusion. In other words, though the method is obviously the best available, it is important to remember that it is by no means free from a strong element of conjecture".

1. The Japanese soundsystem is so simple that it can hardly be compared with the complicated Chinese system with its many tones and its sounds of which so many are impossible for Europeans.

2. Chinese selecting Chinese characters for Sanskrit syllables, cannot be compared with Japanese selecting Chinese characters for Japanese sounds! In the first case we have Chinese using their own sounds for a foreign language, whereas in our case Japanese select foreign sounds for their own syllables, and, this soundsystem being very simple and easy to represent, I do not think we need expect this „greatest irregularity and confusion", and though there is, of course, an element of conjecture in ANY SPELLING, I think we are pretty sure here. I leave it to the reader to judge the results.

A second objection was that Karlgren's Ancient reading dates from the 6th century and that the *Manyôśû* was compiled in the 8th century, so that to take Karlgren's sounds and deduce from these the Japanese sounds of the 8th century is rather adventurous.

As it is brought forward here it would surely be rather adventurous, but ... according to Karlgren the Ts'ie-Jün dialect was spoken in the 6th and in the beginning of the 7th century.

The *Manyôśû* was compiled in the 8th century but this does not mean that it was written in the 8th century. A considerable part at least was written in the 7th century and even in the end of the 6th, not to mention Yûryaku's poem which is questionable.

Thus we see that the 200 years' difference are reduced to a couple of decades for which we can easily make allowances.

A far more serious error according to me, is made by this same scholar in his further remark. He says:

"The Japanese have, to be able to write their language, borrowed those characters from the Chinese of which the pronunciation resembled more or less the Japanese pronunciation, and this happened during the 5th and 6th century (GO-ON) and even more so during the 7th century (KAN-ON)".

Now an "ON" is the more or less adequate representation of a Chinese sound with ... kana, and Manyôgana is the more or less adequate representation of Japanese sounds by means of Chinese characters. I honestly fail to see any connection. Of course many interesting phonetic rules might be deduced from a comparison of the ON spellings and the special dialects from which they

were taken, but these On spellings bring us back again to the correct Kana values: a kind of "cercle vicieux" with the same unknow X value which occupies us here.

This much in answer to the objections made to my working-method. Now we will consider the lists.

The A Line.

ア is a laryngal explosive. No trace of a former *ya*. We can only state that *aga* and *waga*, *atari* and *watari* are interchangeable.

イ is consonantic or vocalic *i*, in other words: *i* or *yi*. (I do not write "j" because I am afraid of confusion with the modern *ji* transcription). If we confer *ime* and *yume*, *iku* and *yuku* (Manyô), we see the possibility of a former *yime* and *yiku*. *I* is also interchangeable with *u*: *imo*, *umo*, *itukusi*, *utukusi*. There is no kana-sign for: *yi* (see this).

ウ is: *u* or *yu*. The Chinese sound comes from *gjiu*, *giu*, *guo* (archaic forms). Considering the *wa*-line we find analogous formations which perhaps explain, not the absence of *wu*, but that in the *wa*-line *wu* is written with the *u*-kana. (cf. German, gans, jans). *u* and *yu* are interchangeable with *i*, (*yi*), and *u* and *o* often alternate. For *u* as vocalized *v*, *w*, or *f*, *ɸ*, see the ワ-line, (*tukau-maturu*, *mau-de*, etc.).

エ is *e* or *ye*. As in the *i*-case, there is no special kana-sign for *ye*. Considering the *ya*-line, we see that the Chinese sounds were original dental sonant explosives, of which we find two instances in our *e*-list. This explains *e* and *ye* having the same kana-sign and I venture to suggest an earlier *ye* or rather *i̯ä*. At the same time we must bear in mind the three following instances from our *e*-list: *ei*, *ei*, and *ai*.

オ is: *o* or *yo*. The only difference with the *yo*-list is that the オ sounds are laryngal explosives, as Karlgren calls them, and that the ヨ sounds come from dental sonant explosives which of course is a great difference, and therefore we can not expect the same kana-signs for *o* and *yo*. (Possibly 意 comes from 惡 which has Ancient: *·uo* (<-*g*) or *·âk*. The sôŝo-forms resemble one another very much).

The ka-line.

カ is *ka* normal. There is one aspirated form: 可 *kᶜa* with which it is interesting to compare the Sanskrit sound 'ha', in: arHAt, ariHAn etc. for which the Chinese selected '*ɣa*' sounds. Then there is one instance worth mentioning: 甲 with KAN- and GO-ON: KAVU, (kapu) and Ancient pronunciation 'kap'. It is "a protecting cover, scale, armour, and has one KUN: *kabuto* which means helmet". The modern incorrect ON is KAN (cf. Mr. Parker's article in the T. A. S. J. Dec. 1928).

ガ is *ga* from *ɣâ* or *ngâ* the nasalized form. In Manyô. xx. 137 we find "*gave*", the eastern word for "*yava*", which is the only case I have come across of palatalization of the *ga*-sound (gans > jans).

キ is *ki*. There are 12 characters of which 10 are yodicized velars (gutturals), and 7 of these are aspirated, whereas 5 are sonant forms, though there is no nasalization as in the characters used specially for the *gi*-sound. The char. 支 and 枳 need some comment. In 支 *ki, gi* were used as ON's because it forms the phonetic element of 伎 and 妓, though the Anc. reading is *ťsię*. That this palatal affricate could have come from a guttural is amply shown in Karlgren's dict. For 枳 *ki* is the ordinary reading. *Shi* is read when it is used for 軹.

ギ is *gi*. 5 char. of which four are nasalized and yodicized: *ngji*. The fifth however combines the two different forms of the *ki*-sounds: *gᶜjię*, and *ťsię*. Here also one ON is: KI from which I suggest that this Manyôgana character 祇 ought to be read as a "*pure*" sound, i.e. *ki* and not *gi*.

ク is *ku*. eight char. of which six are yodicized and four are aspirated. There are no sonant forms. As we can see here, the KAN-ON corresponds with the TS'ie-JÜN dialect as in the preceding cases. There is however one *kᶜuo* and one *kᶜəu*, which indicates that there existed a *ku*-sound next to a *kju*-sound.

グ is *gu*. four yodicized char. of which two are also nasalized

and two aspirated gutturals. These aspirated gutturals may be read as "pure" sounds on the analogy of the *ki-* and *gi-* lists.

け is *ke*. eleven char. of which one is not to be found in Karlgren's dict. Of the ten remaining char. seven are yodicized: *kje*, or *kjä*; in both *ka*-readings the GO-ON is *ke*. There is one *kai*-case which also has a *ke* as GO-ON.

Considering all the *-e* lists we find this sound to be originally *ie* or rather *jä*, which fact is very important and will prove to be the key to many phenomena which have not yet been explained. Aston found the "*e*" of the Perfect tense to be "*i*" plus "*a*" of *aru* with his remarkable linguistic clairvoyance. No doubt he obtained this idea from the old texts where the I-ZEN-KEI (perfect) is often written with 有. He then used this theory to explain forms like *kohishikeku* (page 142 of his Grammar of the Written Language) and combinations like *te-fu*: *chô*, *sefu*: *shô* etc. Now this Perfect is formed by the "root" or indefinite form (renyôkei) plus *aru*, but in *kohishikeku* and *miraku*, *aru* is suffixed to the attributive form (rentaikei). In the former case the verb behaves like every other verb which forms a compound, and in the latter case we must consider the attributive form as a substantive, which of course is possible but which is inconsistent, as the "*i*" of *kaki* or *ihi* (page 88) differs from the "*i*" of *kohishiki*. *se-fu* being *shi-a-fu*: *shô* is a sample of deductive reasoning. It has been objected that criticism is perhaps hardly fair to Aston, Chamberlain, etc., as being pioneer scholars who could not profit by the work of such scholars as Karlgren, who succeeded them, but I venture to think that they would welcome criticism far more than silent admiration only, which of course does not imply that my admiration is not profound.

Now considering all the "*-e*" sounds as original "*-je*, or *-jä*" sounds we may suppose *kake-* to have been pronounced *kakje-* or *kakjä-*, which proves Aston's theory to be right. Whether 有 was pronounced *ar(u)* is not yet certain. It might have been *e(ru)* or *ä(ru)*.

Kohishikeku as *kohishiki-a(ru-ko(to)* can be defended from the point of view of grammar, but *kohishiku-a(ru)-ko(to)* would be

the regular form. (cf. the ordinary conjugation of adjectives). This combination however would naturally give *kohishikaku* and not *-keku*. Now the "*ke*" of *-keku, keru* etc., is in most cases represented by the character 家 which actually stands in the "*ke-*" list, but which has the Ancient reading "*ka*" and the KAN-ON *ka*, though the GO-ON is *ke*. According to these data, the pronunciation need not necessarily have been *-keku*, but could just as well have been: *-kaku*, or *käku*, which implies that Aston's *-ki* of *kohishiki* being the only way to explain the "*e*" of *-keku* is not absolutely necessary.

It will be clear that *sefu* > *shô*, *tefu* > *chô* etc. are sufficiently explained by reading "*se*", "*te*" etc. as "*sjä, tjä*" etc.

Now we find forms like *ke-ni-tutu, ke-nite, ke-nokori, ke-nu, ke-naba, ke-nureba, ke-ti* etc. and *kiyu, kiye-* etc. in the *Manyôšû*. We do not however find forms like *ku, kuru, kure,* (or *keru*) which would explain the *ke-* forms as renyôkei of the shimo-nidan verb *ku*. How then can we account for these *ke-* forms? Our lists show us that "*ke*" was "*kje*" or "*kjä*", and that "*ku*" was "*kju*", in other words that the "*k*" was yodicized, so why should we look for two different verbs one of which does not possess a šûšikei, rentaikei or izenkei? Could not the original verb have been *kju, kjuru, kjure, kje, kje, kje-yo,* which was written *kiyu, kiyuru, kiyure, kiye, kiye, kiye-yo* on the one hand whereas the "*kje*" or "*kjä*" pronunciation changed to "*ke*"? Confer also *kesu* and *kiyasu*. We may not however neglect the "*ai*" pronunciation of several "*-e*" sounds which is quite natural in most languages.

げ is *ge* from *ngjię* etc. Note nasalization and yodicization. For the *γa*(< g^c-) *nga, ngâi* cases compare the GO-ON, *ge*.

こ is *ko*. The older sound seems "*ku*" from *kuo, k^cuo, kjwo, g^cjwo,* etc. There is one "*kâu*", from which we see that long "*ô*" < *âu* was used for short "*o*".

ご is *go*. three nasalized forms *nguo* and *ngju* point to an older *gu*, which corresponds with *ko* < *ku*. (In *Riu-kiu*, which is considered a very old dialect, all Japanese *-o* sounds become *-u*.)

But how do we account for the three last characters with the

Ancient reading *kji*, *gʿji*? There must have been a "*guo*" or something like that in some old dialect, perhaps the U-dialect, because the Japanese word for chess is "*go*", which is not an original Japanese word, though it is considered as such from very early times and also because these sounds were selected for the "*go*" sound. Bearing in mind a possible earlier "*gu*", the theoretical "*guo*" sound is perhaps not far beyond the mark. The phonetic 其 may have played its part in the other char., though of course in these cases too, in one dialect it may have been e.g. "*guo*".

The Sa Line.

サ is *sa* or *tsa*, which shows that fricatives might come from affricates. It accounts for forms like *futagu* next to *fusagu*, and is a common phenomenon of linguistic laziness. There are several supra-dentals *ṣa*, *ṭṣɒk*, which show that the kana-spelling of the GO-ON *siya*, *siyaku* is incorrect as transcription as well as transliteration.

ザ is *za* or *dza* out of: *ʒia* or *ʤia*, which shows that the kana-spelling of the GO-ON *ʒiya* is correct. Here again a yodicized initial. The palatal affricatives surd and sonant from older palatal plosives, have changed into palatal fricatives surd and sonant, as we can see in the KAN-ON (surd) and the GO-ON (sonant). These palatal fricatives surd and sonant have become sonant dental fricatives.

シ is *is* or *śi*, from an older *tsi* or *tśi*. There are 25 char. used for this sound 8 *si*, 3 *śi*, 1 *ṣi*, 1 *zi*, 1 *ʑi*, 5 *tsi*, 5 *tśi*, 1 *ʤi*, showing us that here too fricatives might come from affricatives, dental as well as palatal. This formation runs parallel with the Chinese soundhistory. It explains *taratśine*, next to *tarašine* *gutśi* and *guśi*, *taťsi* and *taśi* etc., hitherto simply stated as a fact.

The modern Western pronunciation is *si* or *śi*.

Up to Hoffmann's time (1868) *śi* was written *si*, (*sikoku* etc.), which is only mentioned for the sake of completeness.

With these characters the Chinese reproduced the Sanskrit *si*, *śi* and *ji* in Buddhist names.

I suggest for an archaic reading *si* (<*tsi* or *t́si*), for an anc. reading *si* or *śi* (about the 7th century), and for a modern reading *śi*, as this is the fashionable Tôkyô pronunciation.

ジ The nigori was written with 7 characters I *zi*, I *ʒi*, 3 *dzi*, I *d̨zi*, and I *t̨si* dental and palatal fricatives coming from affricatives. The Chinese used these sounds for the Sanskrit *ji*.

This must give Archaic *zi* (<*dzi*), Ancient zi or *źi*, and Modern *źi* instead of: *ji*.

ス is *su* or *tsu*. 9 char. of which two yodicized dental fricatives, two yodicized dental and three yodicized palatal affricatives, indicating that our dental fricative comes from dental and palatal yodicized affricatives. Both On-spellings are correct. Confer *kesu* and *ketsu*, *tagisu* and *tagitsu*, *hito-suki* and *hito-tsuki* etc. which again find their explanation in our *su*-list. Arch. *su* (<*tsu*), Anc. and mod. *su*.

ズ is *zu* or *dzu*. 2 char. both yodicized palatal fricatives from an older palatal affricative. Arch. *zu* (<*dzu*), Anc. and mod. *zu*.

セ has five char. showing us that it came from a yodicized palatal fricative, one dental fricative and one dental affricative. The sound was *s̨ie* or *s̨iä* (<*s'ie* or *s'iä*). See above re "*-e*" sounds. Arch. and Anc.: *se* from *s̨ie*, *s̨iä*, [or *tsie* taking the surd for an aspirated sonant]. Modern: *se*.

ゼ is: *ze* Arch. and Anc. from *ʒie*, <*dzie*, *dziä*. Mod.: *ze*.

ソ is Ancient: *so* or *tso*. Here again dental fricatives out of dental affricatives and the possibility of an older: *su*, *tsu* as in the *ko*-list. There is only one yodicized form: *s̨i̯wo*.

ゾ The sonant form has three yodicized dental fricatives out of older affricatives. In two cases the Kan-on represents an older sound than the Go-on. Archaic *zo* from *dzo* <*dz̨i̯wo*, pointing to an older *dzu*. Anc. *zo* and modern: *zo*.

The Ta Line.

タ is *ta*, arch. anc. and mod.

ダ is *da*, arch. anc. and mod. Note that M, XIV, 57, *somura* rhymes with *muda*.

チ The *ťsi*-list gives four characters: two palatal plosives and two aspirated palatal plosives, out of dental plosives. Considering forms like *tagavu*, *t'igavu*; *tete*, *t'it'i*, I suggest: Arch. ti, Anc.: *t'i*, and Mod. *ťsi*. Karlgren writes, referring to the analogous formation in Chinese: "All linguistic history teaches us how very easily the palatal plosives become palatal affricatives", and this is demonstrated here once more. Moreover the Chinese selected these characters to represent the Sanskrit *ti*, *ṭi*, *ṭhi*, *di*, *ḍi*, *dhi*. The nigori has likewise Arch: *di*, Anc. *d'i*, and mod. *ďzi*.

ツ has three characters: *tuo*, *t'ung*, *t'wi* (< *t-*), (standing for Sanskrit *tu*, *tû*). All of them dental plosives. Now we find in Japanese forms like *tadotadosi* next to *tadutadusi*, *tadoki* and *taduki*. *Tsumu*, to be diminished in measure, to be stopped up, come to an end, and *tomu*: to stop, be obstructed, are closely related. *Tsuki*, moon, month (lunar calender) may be compared with *toki*, time. Riu-kiu has parallel forms in *tu*. I conclude Arch. *tu*, Anc. *tu*, and Mod. *tsu*.

ヅ The nigori has naturally Arch. *du*, Anc. *du*, and Mod. *dzu*.

テ The *te*-list shows the close relation between *t'i* and *te*. The Chinese sound was *tiei*, best represented by the KAN-ON *tei*, but as Archaic possibility we must suppose *te* < *tie*, or *tiä*, Anc. *te*, Mod. *te*.

デ *de*, the sonant form, gives us interesting instances of the relationship with the *ne*-list. In fact two characters are used for either sound. Ancient: "*de*" can therefore have come from *die*, *diä*, *nie*, *niä*, or *dai*, as the last char. chows us. Note altern. of "*d*" and "*n*" in the KAN- and GO-ON's.

ト The "*to*" sounds point to an older "*tu*" and indicate the possibility of an alternation of "*to*" and "*ta*". (*tobu tamu*, *towowo tawawa*. *tomu tumu*, *toki tuki*. M, examples).

ド "*do*" also points to an older "*du*". (cf. *tadoki* and *taduki*, *tadotadosi* and *tadutadusi*.) "*dᶜâk*" accounts for the KAN- and GÔ-ON *taku, daku*. There is one yodicized palatal plosive, *d'ᶜi̯wo* (< *dᶜ*-) which explains the KAN-ON *t'iyo*, but which shows us at the same time that the GO-ON *do*, is older. (cf. also "*du*" as GO-ON of the Ist char.)

The Na Line.

The alternation of "*d*" and "*n*" all over the *na*-line is remarkable. The GO-ON proves to be the older pronunciation.

ナ is *na*.

ニ is an older *ńzi* < *ʒ*-, KAN-ON has "*z*-", GO-ON has "*n*", which shows that in Manyôgana time, the nasal was still distinctly heard, so much so, that the kana "*ni*" was coined from these sounds. At the same time it indicates that the GO-ON is older than 600 and the KAN-ON is younger that the Manyôgana time. There is but one instance of a dental KAN-ON and this sound corresponds with *nji*.

ヌ is *nu*. GO-ON again older than KAN-ON. We must take due notice of the fact that throughout the lists no "*o*" follows a yodicized consonant immediately, but always requires a subordinate labial vowel "*w*".

テ Ancient *ne* from archaic: *nie, niä, nji*. Confer all the other "*-e*" sounds. Here also the "*n*" of GO-ON is older than the "*d*" of KAN-ON.

ノ *no* from "*nâi*" or "*nəng*". cf. KAN-ON *dai, dou*.

The "Ha" Line.

ハ We have sixteen characters representing this ハ syllable, of which seven *p*, three *pᶜ*, five *bᶜ*, and one *m*. So this sound connot have been a pure bi-labial voiceless plosive "*p*", because of *pᶜ*, *bᶜ*, and *m*, and surely no voiceless spirant "*h*" as it is indicated now. Moreover, considering the list more closely we find the sounds *pua, bua, pi̯wang, bᶜi̯wang* etc. Now what is there between *pa* and *ha* which resembles *ph, bh, pua, bua*, and the

yodicized forms with subordinate labial vowel, and the bilabial sonant nasal "*m*"? Bearing in mind the "hardening" effect the initial position has on consonants, a Greek φ, as initial, and a ꜰ, as medial would represent undoubtedly the best transcription and transliteration. But the introduction of two different symbols and, above all, of Greek letters in an ordinary text, would certainly meet with strong opposition, and therefore I have made a concession which is a scientific sacrifice but which has this advantage over the Greek letters, that the "*v*" I want to introduce is familiar to the eye, easy to pronounce and can serve in the modern spelling as well.

The facts which support this theory are as follows:

The modern medial is still: *va.*

The modern Western initial and medial is also *va.*

The nigori is *ba.*

In Riu-Kiu we find *pa, va,* and *ha,* next to one another.

The word *hasiri-de* is written with 𛀀𛀁, or 𛀀𛀂, in the oldest texts, but with the same characters and the same meaning (exit). If we suppose an Ancient *vasiri-de* of which the initial changed gradually into the laryngal surd spirant "*ha*", we can easily explain the two forms, because next to the changed form *hasiride,* the old pronunciation was preserved as well. But this could not be written with 𛀀𛀁, because this kana-sign, as initial, was pronounced "*ha*", not "*va*". So, in order to indicate that "*va*", was meant, they were forced to write "*wasiri*", with 𛀀𛀂, of the "*wa*"-line. Only in this way can the double spelling be explained.

Moreover, the development is analogous to the Chinese development as already early in the T'ang period (7th cent.), bi-labial plosives changed into bilabial or denti-labial (labio-dental) affricatives, and this seems to be the natural historical course of which we can find ample examples in Prof. Uhlenbeck's "Sanskrit Phonetics".

The Chinese used these sounds to represent the Sanskrit *pa, ba, bha* and *va,* as initial and medial.

I conclude an Ancient "*va*", as initial and medial, out of an Archaic: "*pa*", because of:

1) The analogous Chinese and historical development of bilabial or dentilabial affricatives is out of bilabial plosives.

2) The han-nigori is "*pa*".

3) The use of "*p*" after a nasal (SINPAI), and of double "*pp*" in words borrowed from the Chinese and having a "*p*" in that language; (SHUPPATSU, SHUPPAN), etc. (see Chamberlain T. A. S. J. Vol. XVI, page 236).

The modern initial remains "*ha*", but medial becomes "*va*".

ヒ is represented by 10 characters: 8 *p*, 1 p^c and 1 b^c all of them yodicized sounds (and standing for Sanskrit *pi, bhi.*)

The modern Western dialect has "*vi*" as initial, likewise the different dialects in Riu-Kiu, among which Shuri has a tendency to change "*f*" in "*h*" and Kunjan, Miyako, and Yaeyama are changing "*p*" into "*f*". This last instance is for Mr. Matsumoto's account, who gives in "Austro-Asiatica" a suggestive but chronologically rather vague essay on "Le Japonais et Les Langues Austroasiatiques". (Paris 1928, Paul Geuthner)

According to Chamberlain we find "ヒ of "*himeko*", transcribed with 卑 in a Chinese text of the third century, and this character was pronounced *pi.*"

In the modern language we find *pikapika, pikari,* glittering, flash, connected with *hikaru,* to shine, glitter, *piťsa-piťsa, pira-pira, bira-bira* etc.

Forms like *tsukau-matsuru* can only be explained by the vocalisation of a "*ꜰ*", "*Φ*" or "*v*". There are three possibilities for this ヒ syllable, namely: *pi, bi* or *vi.* (I shall give the "*v*" only, here and in the following pages for simplicity's sake). "*pi*" is excluded because of the aspirated forms: *ph, bh,* whereas it is too sharp in the middle of a word. Not one old Japanese word has a "*pi*" as medial. Neither can it have been: "*bi*" because as far as I know, "*bi*" has never been vocalized: *yobu, yobite* > *yobde* > *yombde* > *yomde* > *yonde,* and no such form as *youte yôte,* exists (cf. *yomu, yomite, yomde, yonde*). Note also the special diacritical signs which had to be invented for "*b-*" and "*p-*" sounds, the nigori and han-nigori. If these were original sounds the special signs would have been used for the new developments. This is

not quite true. We know that the *Manyôgana* had special char. for the sonant forms, which at the same time makes it probable that the "*v-*" sounds were *labio-dental* already in *Manyô*-times, but these sonant forms where never used for initials. A bilabial "*v*" and a "*b*" resemble one another so much as medials that the "*b-*" sound would not have been indicated specially. Now the history of this word, like so many others, is: *tukavi-maturu,* > *tukav-,* > *tukau-,* which must have been pronounced: *tukô-,* since a hiatus was not tolerated. We come across this phenomenon as early as the tenth cent. in the *Taketori-monogatari* and in the *Genźi-monogatari,* about 1000 A.D. Aston says (sub "Letter Changes) that the *aspirates* of the syllables *ha, hi, fu, he, ho* are often vocalized into "*u*", the vowels of these syllables at the same time being dropped." In the first place a surd laryngal spirant in the middle of a word is not tolerated in Japanese, and then, it is surely more plausible to speak of the vocalization of a "*v*", at least in this case.

I conclude Archaic: "*pi*", Ancient "*vi*" and modern "*hi*" as initial and "*vi*" or "*i*" as medial.

ビ The sonant form has six characters of which six yodicized aspirated "*b*", one yodicized "*p*" and one yodicized "*m*", which latter has a GO-ON "MI". This perhaps indicates a relation between Arch. and Anc. "*bi*" and "*mi*" or maybe a "*mb*"-form as medium between "*b*" and "*m*". (cf. *ma*-line.) These sounds stood for Sanskrit *pi, bi, bhi, be* and *vi,* as initial and as medial.

ブ has eight characters of which six are yodicized bilabial surds and one is a yodicized bilabial SONANT. There is one "*puo*" sound. They stood for Sanskrit *pu, bu,* initial and medial, and for "*vu*" medial.

The modern Western dialect has "*vu*" initial.

In Japanese it is still pronounced as medial in: "*afuru, hofuru*".

In some cases it alternates with *-bu: sinovu, sinobu; ivukasi, ibukasi,* or even with: *m* < *mb* (see above): *nabu, namu; tabu, tamu; yobu, yomu.*

ブ The nigori has one sonant and one surd yodicized bilabial

plosive, which perhaps also accounts for the modern sharper sound: "*fu*".

Conclusion: Arch. *pu*, Anc. *vu*, initial and medial, Mod. *fu* as initial, *vu* or *u* as medial.

へ Ten char. of which four yodicized "*p*", and five yodicized aspirated "*b*". Here again we see that "*-e*" sounds must be suspected. The sound standing for this syllable is *p̥ie*, *p̥iä* or *bᶜi̯ä*, which correspond again with the Sanskrit *vai*, *pai*, *pe*, *be*, *ve*.
Modern Western dialect has *ve* as initial.
Nigori *be*, hannigori *pe*.

べ The six characters used for the sonant form sound: *bᶜi̯ä*, *bᶜuâi*, *bᶜuo*, showing us that they are true nigori's of the surd form.
The GO-ON is undoubtedly the older one.

Conclusion Arch. *pe* < *p̥iä*, Anc. *ve* < *v̥iä*, initial and medial, Mod. *he* initial, *ve* or *e* medial.

ホ Nine characters 6 *p-*, 3 *bᶜ-* with the sounds *pâu*, *bᶜâu*, *puâi*, *bᶜuâi*, *puen*, *bᶜəng*, *p̥iwang*, *bᶜi̯wam* (standing for Sanskrit *po*, *bo*).
Western dialect *vo* initial.
itovosi, interchangeable with *itovasi*.
ovotukanaku, now pronounced *obotsukanaku*, but written with 保 which is used for the PURE sound and not for the nigoried *bo*.

Conclusion: Arch. "*po*" perhaps from an older „*pu*", and from pâu. Anc. „*vo*", initial and medial, Mod.: "*ho*" as initial and "*vo*" or "*o*", as medial.

It might be objected that the Chinese use of the same characters for the Sanskrit sounds has nothing to do with the Japanese using them for the Japanese sounds, because the Japanese borrowed the transcription of Buddhist terms and names wholesale from the Chinese, as Prof. de Visser kindly informed me. But if the Japanese contented themselves with the Chinese transcription of the Buddhist terms for which their Buddhist teachers of course gave the Sanskrit words, this transcription must have suited them none too badly. And if it was really too bad, why did not they

CORRECT these transcriptions? As far as Prof. de Visser knows, this did not take place.

As a conclusion to this very difficult "*ha*"-line, I want to add J. J. Hoffmann's opinion on this line. He says in his: "Japanese grammar": "This "*ha*"-line must be transcribed "*f*" not "*h*" because:

1. The Japanese linguists have always considered it to possess a labial initial.
2. For the transcription Chinese characters were used with "*f*" or "*p*" initials.
3. In Japanese as in Dutch and English, intervocalic "*f*" changes into "*v*" or "*w*", the sonant forms.
4. From the beginning, the Europeans wrote "*f*" not "*h*". Thus the Portuguese missionaries and their contemporary Fr. Caron (1639), and also E. Kaempfer (1691), P. Thumberg (1775), J. Titsingh (1780), wrote Farima, fanna, Firando instead of: Harima, hana, Hirado".

Chamberlain had already stated: "When the sonant form of a sound is "*b*" this sound must once have been a labial".

The Ma Line.

is *ma* from: *muâ* and one yodicized form *mi̯wɒn*, which sounds stand for Sanskrit *ma*. It is sometimes interchangeable with *mo, kamame, kamome*. The GO-ON has "*m*" throughout the *ma*-line, whereas the KAN-ON regularly has a "*b*", cf. *semasi, sebasi*.

is *mi*. seven char., of which six are yodicized forms with subordinate labial vowel standing for Sanskrit: *me* (second char.) GO-ON, MI, KAN-ON, BI. cf. *samisi, sabisi*.

is *mu*, from: *mi̯u, mi̯əu*, or *mung*. six yodicized sounds out of seven. "*mu*" is interchangeable with "*mo*", *samuravu, samoravu* or with "*bu*", *tamu* (old word for "to fly") and *tobu, yomu, yobu, tamu, tabu, (tamavu) namu, nabu, (narabu); samusi, sabusi; kemuri, keburi*. It stands for Sanskrit "*mu*".

メ is *me*, from *mie*, *mi̯ä*, *mai*, *muai* and one *ma*. This shows us again that this *-e* sound, like all the preceding, must be suspected.

モ is *mo*. fourteen characters, of which eight yodicized sounds *mi̯u* ... 3 *mu* ... and one *mâu*. We learn from this line, as we have already seen with all the other *-o* sounds, that "*mo*" comes from an older "*mu*", *samoravu* from *samuravu*; we find the KAN-ON MU, MAU, MOU, MO etc.

Considering this *ma*-line we see in the first place that *ma*, *mi*, *mu* are genuine sounds, "*me*" is *mi̯ä* or *mai*, and "*mo*" comes from *mu*.

In the second place "*m*" seems to be the older sound, not "*b*", because there is not one instance of "*m*" out of archaic "*b*", among the Chinese sounds from which these Manyôgana were taken. On the contrary, in the "*ha*-line we find three instances of sonant forms derived from Chinese "*m*" sounds.

Prof. Uhlenbeck, in his "Sanskrit Phonetics" from which I already quoted, writes as follows:

§ 37. "Idg. "*m*". In general the idg. "*m*" remained unchanged. Perhaps we may assume that "*mr*" at the beginning of words became "*br*" in Indian, (skr. *brâviti*, speaks: avest. *mraoiti*, see Osthoff, Morph. Unters. 5, 130 sqq., but with "*mr*" skr. *mriyate*, lat. morior, and other words)".

Dr. Matsumoto comes to the following conclusions in his essay mentioned above, conclusions which I however leave entirely for his account:

1. "Japanese "*m*" corresponds with Austro-Asiatic "*b*" from which again he infers that archaic Japanese had no "*b*".

2. "Austro-Asiatic "*m*" corresponds with Japanese "*m*".

If this is true, and if "*m*" is older that "*b*", this would be a rather startling first symptom that Japanese is older than the Austro-Asiatic languages ..... But perhaps it is safer to distinguish an "*m*" which can change into "*b*", and of a slightly different "*m*" which remains unchanged. The preceding and following sounds will surely have some influence on this differentiation.

The Ya Line.

ヤ is *ya*, from a yadicized "*dia*".

イ is: *yi* (see "*i*") In our list we find many instances of "*yi*" from *ie*, *iä*, *iə*-, from older ⟨*d*- (or ⟨*z*-). 夷 moreover stands for Sanskrit "*yi*".

Though the laryngal explosives point to a genuine "*i*", I think this takes away all doubt about the early existence of a "*yi*".

ユ is: *yu*, out of older ⟨*d*-. Confer the *u*-list which we found to be older: *jiu* ⟨*g*-, whereas here we have *iu* ⟨*d*-, which makes a great difference. showing us the relation between "*u*" and "*wu*" in contra-distinction to "*yu*".

エ is: *ye*. (see "*e*"). The *ie*, *iä*- instances are 9 out of 14, of which 3 come from an archaic dental plosive: *die*, *diä*.

ヨ is: *yo* out of older: *dio* cf.: *mayovu*, *madovu*. As we have seen already no "*o*" can follow a *yod*, or yodicized consonant directly. Here again the subordinate labial vowel is inserted: *iwo* ⟨*diwo*.

The Ra Line.

ラ is *ra* from "*la*" or "*lia*".

M. XIV. 57 *somura* rhymes with *muda*.

リ is *ri* from *lji*, sounds used for Sanskrit "*di*", i. e. a supradental sonant plosive.

ルレ is *ru* from *liəu* or *ljwe*. Here the KAN-ON resembles the TSIEJÜN dialect best.

レ is *re*, from *liä*. See remark on the *-e* sounds sub "*ke*".

ロ is *ro*, from *liwo*, *luo*, *lau*, the "*o*" behaving as all other "*-o*" sounds (cf. *yo*).

The "*r-*" is a strange sound in Japanese. It is never "rolled" sometimes resembling a "*d*" or rather a supradental "*d*", and sometimes sounding like an "*l*". In Sino-Japanese words as initial

it is very hard, if not impossible for most Europeans to pronounce. RÔ-KAN, RYÔRI, RIU-KIU one can pronounce best with supradental "*ḍ*", whereas KIREI, KIRAKU are sometimes clearly pronounced: KILEI, KILAKU. In purely Japanese words it is always medial as no genuine Japanese word begins with "*r*", and here also a supradental "*ḍ*" is the best way to pronounce it.

According to Chamberlain Jap. "*r*" is represented by "*y*" in Riu-Kiu and Shiratori says that Corean "*i*" or "*y*" corresponds to "*y*" in Japanese, whereas Kanazawa says that the mutation between *t, n, r,* is common to archaic Japanese and to Corean and Aston, who was the first scholar who studied Corean, found that "*r*" and "*l*" are confounded in that language and that in words borrowed from Chinese, *tsu, tśi,* and *s'i* correspond with Corean "*l*" final.

Now can our lists give some light in this difficult question? We have seen that Jap. "*r*" is pronounced somewhere between an unrolled "*r*", "*ḍ*", or "*l*"; our "*na*"-line shows us that "*n*" and "*d*" are closely related and the "*ya*"-line indicates an older "*d-*" sound. If Riu-Kiu and Corean are dialects or perhaps older forms of Japanese, we may assume a cognate sound system; then "*y*" corresponding to "*r*" is quite normal and the mutation between: *t, n* and *r* (perhaps: *d, n, r,* is better) is also normal. *tu, t'i* and *s'i* from older: *ti* or *di* may also very well correspond with Corean "*l*" final, if this sound is pronounced something like "*d*" or "*ḍ*".

The Wa Line.

ワ is *wa* from: *ɣuâ*〈*guâ*. KAN-ON resembles this sound best.

井 is *wi* from: *jwi*〈*gwi.*

ウ is *wu* from: *jiu*〉*giu, uo,* but see "*u*".

エ is *we* from: *ɣiwei*〈*giwei, ɣwɔk*〈*gwɔk, ɣwâi* and *ɣuâi*〈*g-, jiwäi*〈*g-* which explains e. g. KAN-ON: KEI, 〈*kwei,* GO-ON: WE 〈*gwe* showing their relation. Likewise Kan-on, Go-on and Tô-in of 回 *kuwai, we, uwi (fui). ɣuâi* is the Chinese sound from which *kwai* and *we*〈*gwe* are normal. The Tô-in: "*uwi*" is perhaps a good

instance for ウ used for "*wu*", as *wuwi*〈*gwuwi* is natural next to the other ON's. That this "*u*" is not a pure "*u*" is shown in the incorrect spelling "FUWI, FUI" because the "*wu*"-value of "*u*" was still felt. (cf. modern way of writing violin, (ヴ) with an "*u*" with NIGORI. In the transcription of foreign words like "*vodka*", "water" the Japanese write UO, which even now distinctly points to "*wuo*").

ヲ is *wo* from: *ɟ̊wɒ-*,〈*g-*, *ɣuo*〈*g-*, *ˈuo*, *χuo*, *kieu*. This "*wo*" is not used in the spelling of foreign words like "*vodka*", "water", mentioned above. I have found a remarkable instance in M. III, 187-*a* where *woto-me* is written 越女. For this character we find KAN-ON: WETU, or KUWATU, and GO-ON WOTI, or GUWATI and the KUN's: *otu*, *otosu*, *wataru*. Is not it very tempting to make a comparison?

It is seen here that the *wa*-line as a whole comes from a guttural (velar) or even from a laryngal sound, which distinguishes it from the *a*-line and especially from the *ya*-line. Still, if we view the "*wa*"-history as *gwa*〈*jwa*〈*wa* and the "*ya*"- development as *dya*〈*ya*, the "*ha*"-line as *pa*, *ba*, *pha*, *bha*, *va*, *ha*, perhaps the "*a*"-line can be divided amongst the *ya*- and *wa*-lines. "*a*" was in some cases interchangeable with "*wa*"; "*i*" and "*e*" belong rather to the "*ya*"-line than into an "*a*"-line. "*u*" may very well be placed in the "*wa*"-line and "*o*" may have been older "*yo*", but the possibility of a pure "*a*"-line next to these sounds must be kept in mind.

Prof. Uhlenbeck states that idg. "*r*" and "*l*" are interchangeable and that supradental "*ṭ*" may come from: "*lt*".

The yodicized "*l*" as seen in our "*ra*"-line may point to the Riu-Kiu, and Corean "*y-*" equivalents, but in my opinion, the "*l*" is older. (Lat. flora, Ital. fiora, but French fleur).

As far as I know this is the first attempt to reconstruct Ancient Japanese of the 7th century and to give a correct transliteration and transcription of it. I do not know as yet at what period this ancient Japanese changes into modern Japanese, but further study

of the literature and of the dialects will surely give fixed data.

The Archaic readings are of course theoretical, but at the same time they are probable and confirmed by Matsumoto's results, though I leave these results and the methods of attaining them entirely for his account, as I have said before. Still, he and others, take at least the Archaic reading as granted, though it has not yet been definitely proved.

For the modern reading we cannot possibly combine a correct transliteration and transcription, but we can at least correct unnecessary vaguenesses.

The suggestions made in this essay will be confirmed or rejected when a thorough study is made of the whole of Japanese literature and of all the dialects. After that Kiushu, Riu-Kiu, Corean, Ainu and all the other Austro-asiatic languages must be studied thoroughly and patiently, and then perhaps we may try to compare them.

I wish to state that without Karlgren's brilliant and universally recognized work, any reconstruction of the old kana-pronunciation would have been impossible, so that the credit of this essay, if any, comes to him.

Hiragana Katakana	Manyô-gana	Kan-on, Go-on, Tô-in	Ancient reading "A", 3rd col. Karlgren	Archaic reading	Transcr.
あ ア	阿	A	·â		*a*
	安	AN	·ân		
い イ	伊	I	·*i*		*i*
	已	I	*i*		*yi*
	異	I	*i*		
	怡	I	*i*	(<*d*-)	
	夷	I	*i*	(<*d*-)	
	移	I	*i̯ę*		
	易	I	*i̯äk*	(<*d*-)	
	印	IN	·*i̯ĕn*		
う ウ	宇	U	*ji̯u*		*u*
	于	U	*ji̯u*		*wu*
	汙	WO, U. (WA. WE)	·*uo*	(<*χ*-, or <*g*-)	
	烏	WO, U.	·*uo*		
	有	IU, U	*ji̯əu*	(<*g*-)	
	羽	U	*ji̯u*		
	雲	UN	*ji̯uən*	(<*g*-)	
え エ	衣	I, E	·*i̯ei*		*e*
	依	I, E	·*i̯ei*		*ye*
	叡	EI	*i̯wäi*		
	曳	EI	*i̯äi*	(<*z*-*d*)	
	要	YEU	·*i̯äu*		
	延	EN	*i̯än*	(<*d*-)	
	緣	EN	*i̯wän*	(<*d*-)	
	愛	AI. (E)	·*âi*		

Hiragana Katakana	Manyô-gana	Kan-on, Go-on, Tô-in	Ancient reading "A", 3rd col. Karlgren	Archaic reading	Transcr
おオ	於	O, U. (YO, O)	·i̯wo		*o*
	扵		·uo		
	意[1]	I	·*i*	(<-*g*)	
	憶	IYOKU. OKU	·i̯ək		
	飫	YO. O	·i̯wo		
	應	IYOU. OU	·i̯əng		
かカ	加	KA. KE	*ka*		*ka*
	可	KA	*k*^{c}*â*		
	歌	KA	*kâ*		
	迦	KA. KE	*ka*		
	架	KA. KE	*ka*		
	嘉	KA. KE	*ka*		
	箇	KA (ko)	*kâ*		
	何	KA. GA	*γâ*	(<*g*^{c}-)	*ga*
	河	KA. GA	*γâ*	(<*g*^{c}-)	
	荷	KA. GA	*γâ*	(<*g*^{c}-)	
	我	GA	*ngâ*		
	蛾	GA	*ngâ*		
	餓	GA	*ngâ*		
	賀	KA. GA	*γa*	(<*g*^{c}-)	
きキ	伎	KI. GI	*g*^{c}*ji̯ę*		*ki*
	妓	KI. GI	*g*^{c}*ji̯ę*		
	支	SI. (KI. GI)	*tśie*	(<*t'*-)	

[1] perhaps 意 stands for 惡 ·uo, âk (<-g)

Hiragana Katakana	Manyô-gana	Kan-on, Go-on, Tô-in	Ancient reading "A", 3rd col. Karlgren	Archaic reading	Transcr
	奇	KI. GI	*g^{c}jię* *kjię*		*(ki)*
	綺	KI	—		
	騎	KI	*g^{c}jię*		
	寄	KI	*kjię*		
	枳	KI. ŚI	*ʧsię*	(<*t'*-)	
	貴	KI	*kjwęi*		
	企	KI	*k^{c}jię*		
	紀	KI	*kji*		
	棄	KI	*k^{c}ji*		
	忌	KI	*g^{c}ji*		
	ギ 疑	GI	*ngji*		*gi*
	義	GI	*ngjię*		
	宜	GI	*ngjię*		
	藝	GEI	*ngi̯äi*		
	祇	KI. GI. (ŚI)	*g^{c}jię* *ʧsię*	(<*t'*-)	
く	ク 久	KIU. KU	*ki̯ə̯u*		*ku*
	玖	KIU. KU	*ki̯ə̯u*		
	苦	KO. KU	*k^{c}uo*		
	君	KUN	*ki̯uən*		
	口	KOU. KU	*k^{c}ə̯u*		
	九	KIU. KU	*ki̯ə̯u*		
	丘	KIU. KU	*k^{c}i̯ə̯u*		
	鳩	KIU. KU	*ki̯ə̯u*		
	グ 求	KIU. GU	*g^{c}i̯ə̯u*		*gu*

Hiragana Katakana	Manyô-gana	Kan-on, Go-on, Tô-in	Ancient reading "A" 3rd col. Karlgren	Archaic reading	Transcr.
	具	KU. GU	*g^{c}i̯u*		*(gu)*
	隅	GU (guu)	*ngi̯u*		
	遇	GU. (GOU. GU.) (GIYOU. GU)	*ngi̯u*		
け ケ	氣	KI. KE	*k^{c}jĕi*		*ke*
	家	KA. KE	*ka*		
	既	KI. KE	*kji̯ei*		
	介	KAI. KE	*kai*		
	價	KA. KE	*ka*		
	計	KEI. KAI. (KETSU. KETŜI)	*kiei*		
	奚	KEI. GEI	*γiei*	(<*g^{c}-*)	
	鷄	KEI. KAI	*kiei*		
	谿	KEI KAI	*k^{c}iei*		
	結	KETSU. KETŚI	*kiet*		
	祁	KI. GI (ŝI)	—		
げ	夏	KA. GE	*γa*	(<*g^{c}-*)	*ge*
	牙	KA. GE (GO)	*nga*		
	雅	GA. GE (A. E.)	*nga*		
	宜	GI	*ngji̯ę*		
	礙	GAI. GE	*ngâi*		
こ コ	古	KO. KU	*kuo*		*ko*
	己	KI	*kji*		
	胡	KO. GO. U	*γuo*	(<*g^{c}-*)	
	故	KO. KU.	*kuo*		
	枯	KO. KU	*k^{c}uo*		

Hiragana Katakana	Manyô-gana	Kan-on, Go-on, Tô-in	Ancient reading "A", 3rd col Karlgren	Archaic reading	Transcr.
	姑	KO. KU	*kuo*		(*ko*)
	居	KIYO. KO	*kɨ̯wo*		
	巨	KIYO. KO	*gᶜɨ̯wo*		
	孤	KO. KU	*kᶜuo*		
	許	KIYO. KO	*χɨ̯wo*		
	去	KIYO. KO	*kᶜɨ̯wo*		
	虛	KIYO. KO	*χɨ̯wo*		
	庫	KO. KU	*kᶜuo*		
	與	KIYO. KOU	*χɨ̯əng*		
	祐	KO. GO	*γuo*	(<*gᶜ-*)	
	高	KOU	*kâu*		
ゴ	吳	GO GU	*nguo*	(<*-u*)	*go*
	虞	GU	*ngɨ̯u*		
	吾	GO	*nguo*		
	後	KOU. GU. (go)	*γəu*	(<*gᶜ-*)	
	其	KI. GI	*gᶜji* *kji*		
	期	KI. GI. (go)	*gᶜji* *kji*		
	碁	KI. GI	*gᶜji*		
ソ サ	左	SA	*tsâ*		*sa*
	佐	SA	*tsâ*		
	沙	SA. ŚIYA	*ṣa*	(<*s-*)	
	紗	SA. ŚIYA	*ṣa*	(<*s-*)	
	作	SAKU. (ŚIYOKU. SOKU) SA	*dẓᶜa*	(<*dzᶜ-g*)	

Hiragana Katakana	Manyô-gana	Kan-on, Go-on, Tô-in	Ancient reading "A", 3rd col. Karlgren	Archaic reading	Transcr.
	散	SAN	*sân*		*(sa)*
	柴	SAI. ZE. (ZA. ZE) ŚI	*dẓᶜai*	(<*dzᶜ-*)	
	草	SAU (zau)	*tsᶜâu*		
	積	SEKI. ŚIYAKU (ŝi)	*ṭsɒk*	(<*ts-*)	
ザ	者	ŚIYA	*ťsi̯a*	(<*t′-*)	*za*
	社	ŚIYA. ŹIYA	*źi̯a*	(<*d′-*)	
	射	ŚIYA. ŹIYA SEKI. ŹIYAKU	*ďźᶜia*	(<*d′ᶜ-*)	
	躰	EKI. YAKU	*ďźᶜiäk*	(<*d′-g*)	
		YA	*i̯äk*	(<*d-*)	
	謝	ŚIYA. ŹIYA	*zi̯a*	(<*dz-*)	
	邪	ŚIYA. ŹIYA	*zi̯a* *i̯a*	(<*dz-*) (<*z-*)	
シ	志	ŚI	*ťsi*	(<*t′-*)	*si*
	思	ŚI	*si*		
	之	ŝI	*ťsi*	(<*t′-*)	
	四	ŚI	*si*		
	師	ŚI	*ṣi*		
	斯	ŚI	*si̯ę*		
	新	ŝIN	*si̯ĕn*		
	進	ŝIN	*tsi̯ĕn*		
	信	ŝIN	*si̯ĕn*		
	子	ŚI. ŹI. (su, źi)	*tsi*		
	指	ŚI	*ťsi*	(<*t′-*)	
	此	ŚI	*tsᶜie*		
	紫	ŚI	*tsi̯ę*		
	司	ŚI	*si*		

Hiragana Katakana	Manyô-gana	Kan-on, Go-on, Tô-in	Ancient reading "A", 3rd col. Karlgren	Archaic reading	Transcr.
	詩	ŚI	*śi*		(*si*)
	死	ŚI	*si*		
	侍	ŚI. ʑI.	*ʑi*	(<*d'*-)	
	旨	ŚI	*ʧi*	(<*t'*-)	
	次	ŚI. ʑI	*ts^{c}i*		
	趾	ŚI	*ʧi*	(<*t'*-)	
	詞	ŚI. ʑI	*zi*	(<*dz*-)	
	偲	ŚI SAI	—		
	式	ŚIYOKU. ŚIKI	*śi̯ək*		
	事	ŚI. ʑI	*dz̩^{c}i*		
	水	SUI	*świ*		
シ	緇	ŚI	*ʦi*		*zi*
	盡	ŚIN. ʑIN	*dz^{c}i̯en* *tsi̯en*		
	自	ŚI. ʑI	*dz^{c}i*		
	慈	ŚI. ʑI	*dz^{c}i*		
	寺	ŚI. ʑI	*zi*	(<*dz*-)	
	士	ŚI. ʑI.	*dz̩^{c}i*		
	時	ŚI. ʑI	*ʑi*	(<*d*-)	
す ス	須	ŚIYU. SU	*si̯u*		*su*
	寸	SON. (sun)	*ts^{c}uən*		
	周	ŚIU. ŚIYU	*ʧsi̯ə̯u*	(<*t'*-)	
	酒	ŚIU. ŚIYU	*tsi̯ə̯u*		
	清	SEI. ŚIYAU SEI. ŚIYAU ŚIN	*ts^{c}i̯äng*		

Hiragana Katakana	Manyô-gana	Kan-on, Go-on, Tô-in	Ancient reading "A", 3rd col. Karlgren	Archaic reading	Transcr.
	洲	ŚIU. SU	*t'siạu*	(<*t'*-)	(*su*)
	殊	ŚIYU. ʒIYU	*ʒi̯u*	(<*d'*-)	
	珠	ŜIYU. (ʒiyu)	*t'si̯u*	(<*t'*-)	
	數	ŚIYU. SU ŚIYOKU. SOKU SU SAKU (suu)	*si̯u*		
	受	ŜIU. ʒIYU	*ʒiạu*	(<*d'*-)	*zu*
	授	ŚIU. ʒIYU	*ʒiạu*	(<*d'*-)	
セ	世	SEI (se) SETSU. SETŜI	*śi̯äi* *si̯ät*	(<-*d*)	*se*
	勢	SEI	*śi̯äi*	(<-*d*)	
	西	SEI. SAI	*siei*		
	施	ŜI ŚI. SE	*śi̯ę*		
	齊	SEI. ZAI	*dzᶜiei*		
ゼ	暫	SAN. ZAN	*dzᶜâm*		*ze*
	是	ŚI. ʒI (ze) TEI. DAI	*ʒi̯ę*	(<*d'*-)	
そ	曾	SOU. ZOU	*tsəng* *dzᶜəng*		*so*
	蘇	SO (su)	*suo*		
	素	SO. SU. (sou)	*suo*		
	祖	SO	*tsuo*		
	宗	SOU. SU. (ŝiyuu)	*tsuong*		
	僧	SOU	*səng*		
	增	SOU. (zou)	*tsəng*		

Hiragana Katakana	Manyô-gana	Kan-on, Go-on, Tô-in	Ancient reading "A", 3rd col. Karlgren	Archaic reading	Transcr.
	憎	SOU (zou)	*tsəng*		(*so*)
	則	SOKU	*tsək*		
	所	ŚIYO. SO	*ṣi̯wo*		
	賊	SOKU. ZOKU	—		
	俗	ŚIYOKU. ZOKU	*zi̯wok*	(<*dz-*)	*zo*
ゾ	叙	ŚIYO. ZO	*zi̯wo*	(<*dz-*)	
	序	ŚIYO. ʑIYO.	*zi̯wo*	(<*dz-*)	
	多	TA	*tâ*		*ta*
た タ	他	TA	*tᶜâ*		
	丹	TAN	*tân*		
	陀	TA. DA.	*dᶜâ*		*da*
ダ	駄	TA. DA.	*dᶜâ*		
	太	TAI. (ta)	*tᶜâi*		
	知	TŚI	*t'i̯ę*	(<*t-a*)	*ťsi*
	智	TŚI	*t'i̯ę*	(<*t-a*)	
ち チ	陳	TŚIN. DʑIN	*d'ᶜi̯en*	(<*dᶜ-*)	
	耻	TŚI	*t'ᶜi*	(<*tᶜ-*)	
	遅	TŚI. DʑI	*d'ᶜi*	(<*dᶜ-*)	*ďzi*
ヂ	治	TŚI. DʑI	*d'ᶜi*	(<*dᶜ-*)	
	地	TŚI. DʑI	*dᶜi* *dᶜiei*		
	都	TO. TSU	*tuo*		*tsu*
つ ツ	通	TOU. TSU (tsuu)	*tᶜung*		
	追	TSUWI (SUWI. ZUWI) TAI. TEI.	*t'wi*	(<*t-*)	

Hiragana Katakana	Manyô-gana	Kan-on, Go-on, Tô-in	Ancient reading "A", 3rd col. Karlgren	Archaic reading	Transcr.
ヅ	豆	TO. DZU	*dᶜəu*		*dzu*
	頭	TOU. DZU	*dᶜəu*		
て テ	氏	TEI. TAI	*tiei*		*te*
	帝	TEI. TAI	*tiei*		
	底	TEI. TAI	*tiei*		
	堤	TEI. TAI ŠI. ŹI.	*tiei* *dᶜiei*		
	提	TEI. DAI. TŜIYOU	*dᶜiei*		
	庭	TEI. DŹIYAU	*dᶜieng*		
	天	TEN	*tᶜien*		
デ (侶?)	伃	TOU. TSU.	(*dᶜu̯u*)?		*de*
	尼	DŹI. NI. (DŹITSU. NITŜI) DEI. NAI. (źi)	*nji*		
	泥	DEI. NAI	*niei*		
	涅	DEI. NAI			
	田	TEN. DEN	*dᶜien*		
	代	TAI. DAI	*dᶜâi*	(<-*g*)	
と ト	登	TOU (to)	*təng*		*to*
	澄	TŜIYOU. DŹIYOU. TAU. DŹIYAU.	*dᶜiəng* *təng*	(<*dᶜ*-)	
	等	TOU TAI	*təng* *tâi*		
	刀	TAU	*tâu*		
	斗	TOU. TSU (to)	*tu̯u*		
	得	TOKU	*tu̯k*		
	土	TO. TSU. (do)	*tᶜuo*		

Hiragana Katakana	Manyô-gana	Kan-on, Go-on, Tô-in	Ancient reading "A", 3rd col. Karlgren	Archaic reading	Transcr.
ド	渡	TO. DZU	*dᶜuo*	(<*-g*)	*do*
	度	TO. DO TAKU. DAKU	*dᶜuo* *dᶜâk*	(<*-g*)	
	騰	TOU. DOU	*dᶜəng*		
	藤	TOU. DOU	*dᶜəng*		
	特	TOKU. DOKU	*dᶜək*		
	杼	TŚIYO. DO ŚIYO. ŹIYO	*dᶜiwo*	(<*dᶜ-*)	
な ナ	奈	DAI. NAI. (na)	*nâi*	(<*-d*)	*na*
	那	DA. NA.	*nâ*		
	難	DAN. NAN.	*nân*		
	南	DAN. NAN.	*nâm*		
	男	DAN. NAN.	*nâm*		
に ニ	爾	ŹI. NI	*ńzie*	(<*ń-a̯*)	*ni*
	二	ŹI. NI	*ńzi*	(<*ń-*)	
	仁	ŹIN. NIN.	*ńzien*	(<*ń-*)	
	邇	ŹI. NI.	*ńzie*	(<*ń-a̯*)	
	耳	ŹI. NI.	*ńzi*	(<*ń-*)	
	尼	DŹI. NI (źi) DŹITSU. NITŚI DEI. NAI.	*nji*		
	人	ŹIN. NIN.	*ńzi̯ĕn*	(<*ń-*)	
	柔	ŹIU. NIYU. (niyuu)	*ńzi̯əu*	(<*ń-*)	
	而	ŹI. NI.	*ńzi*	(<*ń-*)	
ぬ ヌ	奴	DO. NU	*nuo*		*nu*
	努	DO. NU	*nuo*		
	怒	DO. NU	*nuo*		

Hiragana Katakana	Manyô-gana	Kan-on, Go-on, Tô-in	Ancient reading "A". 3rd col. Karlgren	Archaic reading	Transcr.
	弩	DO. NU	*nuo*		(*nu*)
	農	DOU. NU (nou)	*nuong*		
	濃	DŹIYOU. NIYOU (nou) DOU. NU	*ṇi̯wong* *nuong*		
あ ネ	年	DEN. NEN	*nien*		*ne*
	禰	DEI. NAI (ne, nei)			
	尼	DŹI. NI (źi) DŹITSU. NITŚI. (DEI. NAI.)	*nji*		
	涅	DEI. NAI.	*niei*		
の ノ	乃	DAI. NAI.	*nâi*		*no*
	能	DOU. NOU.	*nəng*		
は ハ	波	HA	*puâ*		*ha* *va*
	破	HA	*pᶜuâ*		
	播	HA. (han, ban)	*puâ*		
	幡	HAN. HON.	*pᶜi̯wɒn*		
	皤	HA. BA.	*puâ, bᶜuâ*		
	方	HAU	*pi̯wang*		
	芳	HAU.	*pᶜi̯wang*		
	房	HAU. BAU.	*bᶜi̯wang*		
	把	HA. HE.	*pa*		
	伴	HAN. BAN.	*bᶜuân*		
	半	HAN.	*puân*		
	盤	HAN. BAN	*bᶜuân*		
	薄	HAKU. BAKU.	*bᶜâk*		
	泊	HAKU. BAKU	*bᶜâk*		

Hiragana Katakana	Manyô-gana	Kan-on, Go-on, Tô-in	Ancient reading "A", 3rd col. Karlgren	Archaic reading	Transcr.
	藐	BEU. MEU BAKU. MAKU. BAU. MEU	*miäu* *måk*		*(ha)* *va*
	八	HATSU. HATŜI	*pwat*		
ハ	婆	HA. BA	*b^{c}uâ*		*ba*
	馬	BA. ME	*ma*		
	伐	HATSU. BOTŜI (batsu) HAI. HE	*b^{c}i̯wɒt*		
ひ ヒ	比	HI. BI	*pji, b^{c}ji*		*hi*
	非	HI	*pjwe̯i*		*vi*
	悲	HI	*pjwi*		
	斐	HI	*p^{c}jwe̯i*		
	飛	HI	*pjwe̯i*		
	卑	HI	*pjie̯*		
	必	HITSU. HITŜI	*pi̯ĕt*		
	臂	HI	*pjie̯*		
	賓	HIN	*pi̯ĕn*		
	嬪	HIN. BIN.	*b^{c}i̯ĕn*		
	ビ 婢	HI. BI	*b^{c}jwie̯*		*bi*
	妣	HI	*pji*		
	毗	HI. BI	*b^{c}ji*		
	尾	BI. MI	*mjwe̯i*		
	備	HI. BI	*b^{c}jwi*		
	鼻	HI. BI	*b^{c}ji*		
ふ フ	不	FUU. FU HOTSU. HOTŜI FUTSU. HOTŜI HI. BI	*pi̯u̯*		*fu* *vu*

Hiragana Katakana	Manyô-gana	Kan-on, Go-on, Tô-in	Ancient reading "A", 3rd col. Karlgren	Archaic reading	Transcr.
	布	HO. FU	*puo*		*(Fu) vu*
	敷	FU	*pᶜiu*		
	粉	FUN	*pi̯uən*		
	副	HIU. FU (fuku) FUKU. HOKU HIYOKU. HIKI FU	*pᶜi̯əu* *pᶜi̯uk*	(<-*g*)	
	負	FUU. BU (fu)	*bᶜiəu*		
	否	HIU. FU HI. BI (hi)	*pi̯əu*		
	府	FU	*pi̯u*		
ブ	夫	FU. (fuu)	*pi̯u*		*bu*
	扶	FU. BU	*bᶜi̯u*		
へ	徹	HEI. BEI	*bᶜi̯äi*		*he*
	弊	HEI. BEI	*bᶜi̯äi*		*ve*
	幣	HEI. BEI	*bᶜi̯äi*		
	反	HEN. HAN. HEN. HON. HAN. HON. HAN. BAN.	*pi̯wɒn*		
	返	HAN. HON. (hen)	*pi̯wɒn*		
	遍	HEN	*pien*		
	閇	HEI. HAI	*piei*		
(羈)=(覇)=霸		HA. HE HAKU. HIYAKU	*pa* *pᶜɒk*	(<-*g*)	
	陛	HEI BAI	*bᶜiei*		
	平	HEI. BIYAU (hiyau) HEN. BEN.	*bᶜiwɒng*		

Hiragana Katakana	Manyô-gana	Kan-on, Go-on, Tô-in	Ancient reading "A", 3rd col. Karlgren	Archaic reading	Transcr.
べ	辨	HAN. BEN	*b^{c}iän*		*be*
	倍	HAI. BAI	*puâi, b^{c}uâi*		
	部	HO. BU HOU. BU	*b^{c}uo*		
	陪	HAI. BE (bai)	*b^{c}uâi*		
	便	HEN. BEN HIN. BIN	*b^{c}i̯än*		
	別	HETSU. BETŚI (betsu)	*b^{c}i̯ät*		
ほ	ホ 保	HAU. HOU (ho)	*pâu*		*ho*
	倍	HAI. BAI	*puâi, b^{c}uâi*		*vo*
	本	HON.	*puən*		
	朋	HOU. BOU	*b^{c}əng*		
	凡	HAN. BON	*b^{c}iwɒm*		
	寶	HAU	*pâu*		
	拘	HAU. BAU	*b^{c}âu*		
	方	HAU.	*pi̯wang*		
	富	FUU. FU	*pi̯ə̯u*	(<-*g*)	
	ボ 煩	HAN, BON	*b^{c}iwɒn*		*bo*
ま	マ 麻	BA. MA	*ma*		*ma*
	摩	BA. MA	*muâ*		
	末	BATSU. MATŚI (matsu, ma) BEKI. MIYAKU	*muât*		
	滿	BAN. MAN	*muân*		
	馬	BA. ME	*ma*		

Hiragana Katakana	Manyô-gana	Kan-on, Go-on, Tô-in	Ancient reading "A", 3rd col. Karlgren	Archaic reading	Transcr.
み ミ	美	BI. MI	*mjwi*		*mi*
	彌	BI. MI	*mjię*		
	未	BI. MI	*mjwęi*		
	味	BI. MI	*mjwęi*		
	尾	BI. MI	*mjwęi*		
	微	BI, MI	*mjwęi*		
	民	BIN. MIN	*mi̯ĕn*		
む ム	武	BU. MU.	*mi̯u*		*mu*
	鵡	BU. MU	*mi̯u*		
	牟	BOU. MU	*mi̯əu*		
	無	BU. MU	*mi̯u*		
	謀	BOU. MU	*mi̯əu*		
	夢	BOU. MU	*mung*		
	務	BU. MU	*mi̯u*	(く-*g*)	
め メ	賣	BAI. ME	*mai*		*me*
	馬	BA. ME.	*ma*		
	梅	BAI. MAI	*muâi*		
	面	BEN. MEN	*mi̯än*		
	免	BEN. MEN	*mi̯än*		
	米	BEI. MAI. (me)	*miei*		
	迷	BEI. MEI	*miei*		
	昧	BAI. MAI	*muâi*		
も モ	母	BOU. MO (bo)	*mẹu*		*mo*
	茂	BOU. MO BAI. MAI	*mẹu*		

(MO)
モ
|
YE
エ

Hiragana Katakana	Manyô-gana	Kan-on, Go-on, Tô-in	Ancient reading "A", 3rd col. Karlgren	Archaic reading	Transcr.
	文	BUN MON	*mi̯uən*		(*mo*)
	間	BUN MON	*mi̯uən*		
	聞	BUN MON	*mi̯uən*		
	門	BON. MON	*muən*		
	蒙	BOU. MOU	*mung*		
	目	BOKU. MOKU	*mi̯uk*		
	物	BUTSU. MOTŚI (motsu)	*mi̯uət*		
	勿	BUTSU. MOTŚI (motsu)	*mi̯uət*		
	木	BOKU. MOKU	*muk*		
	毛	BAU. MAU	*mâu*		
	忘	BAU. MAU	*mi̯wang*		
	儛	BU. MU	*mi̯u*		
や ヤ	夜	YA	*i̯a*	(<*z-g*)	*ya*
	也	YA. YE	*i̯a*	(<*d-*)	
	耶	YA ŚIYA. ŹIYA	*i̯a*	(<*z-*)	
	野	YA	*i̯a*	(<*d-*)	
	楊	YAU	*i̯ang*	(<*d-*)	
	移	I	*i̯e*	(<*d-a*)	
い イ		YI see I			*yi* see *i*
ゆ ユ	由	IU. YU. (yeu)	*i̯əu*	(<*d-g*)	*yu*
	遊	IU. YU	*i̯əu*		
	喩	YU	*i̯u*	(<*d-*)	
え エ		YE see E			*ye* see *e*

Hiragana Katakana	Manyô-gana	Kan-on, Go-on, Tô-in	Ancient reading "A", 3rd col. Karlgren	Archaic reading	Transcr.
よ ヨ	與	YO	*i̯wo*	(<*z-*)	*yo*
	余	YO	*i̯wo*	(<*d-*)	
	餘	YO	*i̯wo*	(<*d-*)	
	用	YOU. YU	*i̯wong*	(<*d-*)	
	容	YOU. YU	*i̯wong*		
	欲	YOKU	*i̯wok*	(<*g-*)	
ら ラ	良	RIYAU	*li̯ang*		*ra*
	浪	RAU RAN	*lâng*		
	羅	RA	*lâ*		
	樂	RAKU RAU GAKU GAU. GEU REU	*lak* *ngåk*		
り リ	利	RI	*lji*		*ri*
	梨	RI	*lji*		
	里	RI	*lji*		
	理	RI	*lji*		
	裡	RI	*lji*		
	隣	RIN	*li̯ĕn*		
る ル	留	RIU. RU	*li̯əu*		*ru*
	流	RIU. RU	*li̯əu*		
	類	RIU	*ljwi*		
れ レ	禮	REI. RAI	*liei*		*re*
	例	REI	*li̯äi*	(<*-d*)	

Hiragana Katakana	Manyô-gana	Kan-on, Go-on, Tô-in	Ancient reading "A", 3rd col. Karlgren	Archaic reading	Transcr.
	列	RETSU. RETŚI.	*liạ̈t*		*(re)*
	烈	RETSU. RETŚI.	*liạ̈t*		
	連	REN	*liạ̈n*		
ろ ロ	呂	RIYO. RO	*liẹwo*		*ro*
	侶	RIYO. RO	*liẹwo*		
	路	RO	*luo*	(<-*g*)	
	漏	ROU. RU (ro)	*lạu*		
わ ワ	和	KUWA. WA	*γuâ*	(<*g*^{c}-)	*wa*
ゐ 井	爲	WI	*jwiẹ*	(<*g-a*)	*wi*
	位	WI	*jwi*		
	謂	WI	*jwẹi*	(<*g*-)	
う ウ		WU see U			*wu* see *u*
ゑ エ	惠	KEI. WE	*γiwei*	(<*g*^{c}-)	*we*
	畫	KUWAKU. GIYAKU	*γwɒk*	(<*g*^{c}-)	
		KUWAI. WE (guwa)	*γwâi*	(<*g*^{c}-*g*)	
	回	KUWAI. WE. UWI wuwi fuwi	*γuâi*	(<*g*^{c}-)	
を ヲ	遠	WEN. WON	*jiẉɒn*		*wo*
	袁	WEN. WON	*jiẉɒn*		
	乎	KO. GO	*γuo*	(<*g*^{c}-)	
	越	WETSU. WOTŚI	*jiẉɒt*	(<*g*-)	
		KUWATSU. GUWATSU			
	烏	WO. U	*ʻuo*		

(WO)
ヲ

Hiragana Katakana	Manyô-gana	Kan-on, Go-on, Tô-in	Ancient reading "A", 3rd col. Karlgren	Archaic reading	Transcr.
	惡	AKU. WO	*·âk. ·uo*	(<*-g*)	(*wo*)
	怨	WEN. WON	*·i̯wɒn*		
	呼	KO	*χuo*		
	叫	KEU	*kieu*		

ARCHAIC, ANCIENT AND MODERN SOUND-TABLE OF JAPANESE KANA

	Surd explosives and Affricatives			Sonant explosives and Affricatives			Sonant-nasals		
	Ar.	Anc.	Mod.	Ar.	Anc.	Mod.	Ar.	Anc.	Mod.
LARYNGALS									
GUTTURALS (velars)	ka	ka	ka	ga	ga	ga			
	ki	ki	ki	gi	gi	gi			
	ku	ku	ku	gu	gu	gu			
	ke	ke	ke	ge	ge	ge			
	ko	ko	ko	go	go	go			
PALATALS		tí	tsi		dí	dzi			
SUPRADENTALS (cerebrals)									
DENTALS	ta	ta	ta	da	da	da	na	na	na
	ti	—	—	di	—	—	ni	ni	ni
	tu	tu	tsu	du	du	dzu	nu	nu	nu
	te	te	te	de	de	de	ne	ne	ne
	to	to	to	do	do	do	no	no	no
DENTILABIALS (Labiodentals)									
BI-LABIALS	pa	pa	pa	ba	ba	ba	ma	ma	ma
	pi	pi	pi	bi	bi	bi	mi	mi	mi
	pu	pu	pu	bu	bu	bu	mu	mu	mu
	pe	pe	pe	be	be	be	me	me	me
	po	po	po	bo	bo	bo	mo	mo	mo

A-gyô	KA			SA			TA			NA		
Ar.	Anc.	Mod.	Ar.	Anc.	Mod.	Ar.	Anc.	Mod.	Ar.	Anc.	Mo
ア a	カ ka		サ sa	sa	sa	タ ta	ta	ta	ナ na		
イ i	キ ki		シ si	si	śi	チ ti	t'i	t'si	ニ ni		
ウ u	ク ku		ス su	su	su	ツ tu	tu	tsu	ヌ nu		
エ e	ケ ke		セ se	se	se	テ te	te	te	ネ ne		
オ o	コ ko		ソ so	so	so	ト to	to	to	ノ no		
Nigori	ガ ga		ザ za	za	za	ダ da	da	da			
	ギ gi		ジ zi	zi	źi	ヂ di	d'i	d'zi			
	グ gu		ズ zu	zu	zu	ヅ du	du	dzu			
	ゲ ge		ゼ ze	ze	ze	デ de	de	de			
	ゴ go		ゾ zo	zo	zo	ド do	do	do			
Hannigori											

UND-TABLE OF JAPANESE KANA

nant semi-vowels (and liquids)			Surd-spirants (Fricatives)			Sonant-spirants (Fricatives)			Vowels		
Ar.	Anc.	Mod.	Ar.	Anc.	Mod.	Ar.	Anc.	Mod.	Ar.	Anc.	Mod.
					ha						
					he						
					ho						
					ḥi						a
											o
ya	ya	ya			śi			źi			i
yi	yi	(y)i									e
yu	yu	yu									
ye	ye	ye									
yo	yo	yo									
ra	ra	ra									
ri	ri	ri									
ru	ru	ru									
re	re	re									
ro	ro	ro									
			sa	sa	sa	za	za	za			
			si	si	—	zi	zi	—			
			su	su	su	zu	zu	zu			
			se	se	se	ze	ze	ze			
			so	so	so	zo	zo	zo			
		Anl. Inl.									
—	va	— va									
—	vi	— vi									
—	vu	fu vu									
—	ve	— ve									
—	vo	— vo									
wa	wa	wa									
wi	wi	(w)i									o
wu	(w)u	(w)u									u
we	we	we									
wo	wo	wo									

HA				MA		YA			RA			WA		
Ar.	Anc.		Mod.	Ar.	Anc. Mod.	Ar.	Anc.	Mod.	Ar.	Anc.	M.	Ar.	Anc.	Mod.
		Anl.	Inl.											
pa	va	ha	va	マ ma		ヤ ya	ya	ya	ラ ra			ワ wa	wa	wa
pi	vi	hi	vi	ミ mi		イ yi	yi	(y)i	リ ri			ヰ wi	wi	(w)i
pu	vu	fu	vu	ム mu		ユ yu	yu	yu	ル ru			ウ wu	wu	(w)u
pe	ve	he	ve	メ me		エ ye	ye	ye	レ re			ヱ we	we	we
po	vo	ho	vo	モ mo		ヨ yo	yo	yo	ロ ro			ヲ wo	wo	wo
バ ba														
ビ bi														
ブ bu														
ベ be														
ボ bo														
パ pa														
ピ pi														
プ pu														
ペ pe														
ポ po														

BOOK I

BOOK I.

KUSA-GUSA NO UTA

I—1. *Hatsuse no Asakura no miya ni ame-no-śita śirośimeśiśi*
泊瀬　朝倉　宮　御宇
sumera-mikoto no mi-yo.
天皇　代
Sumera-mikoto no mi-yomimaseru ovomi-uta.
天皇　御製　歌

(1) Ko mo yo
籠毛與
(2) Mi-ko mot'i
美籠母乳
(3) Vukusi mo yo
布久思毛與
(4) Mi-vukusi mot'i
美夫君志持
(5) Kono woka ni
此岳爾
(6) Na tumasu ko
菜採須兒
(7) Ive norase
家告閑
(8) Na norasane
名告沙根
(9) (Sora mitu)
虛見津
(10) Yamato no kuni va
山跡乃國者
(11) Osi-nabete
押奈戶手
(12) Are koso wore
吾許曾居
(13) Siki-nabete
師吉名倍手
(14) Are koso mase
吾己曾座
(15) A (wo) koso
我乎許曾
(16) Se (to) va norame
背跡齒告目
(17) Ive wo mo na wo mo.
家乎毛名雄母

Translation

(1) O basket, (2) bearing a fine basket, (3) O bamboo spade, (4) holding a fine bamboo spade, (6) O girl picking (gathering)

herbs (5) on this hill, (7) Let me know your house, (8) O and let me know your name. (10) The land of Yamato (9) (Seen from the Heavens), (11) powerfully arranging it (uniting the land) (12) It is I who live there, (13) Spreading my power over and arranging it in order (governing the country), (14) It is I who sit (reign, am) there. (15) It is me (16) whom you must call "husband", (17) Your house! your name! (let me know them).

General Remarks.

This is Yûryaku's poem (457—479) (cf. Introduction page 4 under 'Date'). The new residence lies in Hatsuse in Yamato kuni.

Grammar.

(1) and (3) *yo* as exclamation. (6) *tumasu* Rentaikei [1]) of *tumasu*, to pick or gather. This is considered as 'honourable causative' of *tumu*. Though these 'hon. caus.' certainly exist, I doubt this case and consider it to be *tuma*, a kind of nomen-actionis, and *su* to do (or to be) to do a picking or to do a handling, which in this case seems to me more plausible than an honourable causative used for a country girl gathering herbs on the hill-side. However all these 'nomen-actionis'-cases henceforth indicated by *n. ac.*; will have to be regarded as a mere theory and with suspicion, until the complete lists mentioned at the beginning of the Preface prove this theory to be true or false. *Ko* is here a *'yobikake'* (vocative). (7) *Norase* is meireikei [1]) or Imperative form VI) of *norasu*, the causative of *noru*. (8) *Norasane, ne(na, namu, nan)* suffixed to Mizenkei (negative form IV) has an optative force [1]). This Mizenkei *'-sa'* is interesting as one might expect *-se* here, being the regular 'negative form' of a causative verb which belongs to the *śimo-nidan* conjugation. *-sa* points to an earlier *'yodan'* [1]) conj., and is one of the factors on which the theory is built that the *yodan*-conj. was the original conjugation (but see Sansom: Historical Japanese Grammar page 152 ff.).

[1]) cf. 10,000 Chinese-Japanese Characters by J. L. Pierson Jr. Table V of Primary Inflections of the Verbs and Adjectives in Written Language and Table VI; List of Inflected and Uninflected Particles with Index. (Henceforth referred to as P.)

(9) (*Sora mitu*) m.k. belonging to Yamato, as this was the land seen by the god Nigi-vaya-vi in mythical times 'from the Heavens'. (16) This can also be translated 'Let me declare MYSELF as your husband (lover)'. *me* Izenkei-III, because of '*koso*', may be a simple future or a 'futurum adhortativum' which has the nature of an Imperative. (17) Here the final verb: '*norase*' for example is understood. The irregular metre has been referred to under 'Date' page 4 Introduction.

Script.

Manaźi and Manyô-gana. (7) 閑 probably for 勢 as the sôšo forms resemble one another.

Different Readings.

(1) *Katama mo yo.* (2) *mi-katama motśi* (Keitšû). (7) *Ive kikana -na* (*ne, namu*) suffixed to Mizenkei-IV optative force. Wokabe reads 閇 for 閑 which gives: *norave*, the Meireikei (Imperative VI) of *noravu*, (v. t. 4) and this is the best solution according to the script. At any rate we must note the possibility. (12) . . . *wore* is read *woraśi*, which is unusual because '*koso*' generally requires an Izenkei. Kamotśi thinks the '*si*' of the next line has been added to the preceding verse!

I—2. *Taketśi no Wokamoto no miya ni ame-no-śita śirośimešiši*
高市 岡本 宮 御 宇
sumera-mikoto no mi-yo.
天 皇 代

Sumera-mikoto no Kaguyama ni noborimaśite kuni-mi śi-tama-
天 皇 登 香 具 山 望 國
veru toki ni, mi-yomi maseru ovomi-uta.
之 時 御 製 歌

(1) Yamato ni va
山常 庭
(2) Mura-yama aredo
村 山 有等
(3) Tori-yorovu
取 與呂布
(4) Ame no Kaguyama
天 乃 香具山

(5) Nobori-tat'i
騰　立
(6) Kuni-mi wo sureba
國見乎爲者
(7) Kuni-vara va
國原波
(8) Keburi tat'i-tatu
煙　立龍
(9) Una-vara va
海原波
(10) Kamame tat'i-tatu
加萬目立多都
(11) Umasi kuni zo
恠怜國曾
(12) Akitu-sima
蜻島
(13) Yamato no kuni va!
八間跡能國者

Translation.

(1) In Yamato, (2) though there are many (clustered) hills, (4) the Heavenly Kaguyama (because it came down from Heaven), (3) which is perfect (complete) in form, (5) ascending it and standing on the top, (6) as I do a land-outlook, (7) as to the country fields, (8) smoke rising, rises up, (9) as to the water-fields, (10) the seagulls rising fly up. (11) O sweet country, (12) dragon-fly (or autumn, harvest) islands. (13) O land of Yamato!

General Remarks.

Taketŝi is in Yamato kuni, and Taketŝi kôri. The Nihongi (Aston, Kegan Paul London, 1924) says II—165: "Winter tenth month, twelfth day. The Emperor (Źomei-Tennô 629—41) removed the palace to a place near the hill of *Asuka*. This was called the palace of *Wokamoto* (630)". In the sixth month of 636 we read "The Palace of Wokamoto having been destroyed by fire, the Emperor removed his residence to the Palace of Tanaka", which shows us that the Sumera-mikoto is Źomei Tennô and that the date is somewhere between 630 and 636.

Grammar.

(3) *tori-* a rather meaningless prefixed verb, emphasizing *yorovu, sonavaru, sorovu, gusoku suru*, to be furnished, equipped with, endowed with, to be arranged in order, gather, assemble, agree, accord, to be furnished with, to be complete, or perfect.

(4) *Ame no Kaguyama*, see I—27, (6) Instead of the simple verb *miru*, to see, look at, consider, regard as, the stem (whatever this 'stem' may prove to be) is used with *su*: 'to do a look', a phenomenon which seems to be the most deep-rooted in the Japanese language, ancient as well as modern. From nearly all Chinese loan-words and compounds a verb can be coined in Japanese with the aid of this auxiliary verb (see preface 2-h of my 10,000 Chinese-Japanese Characters). (8) *tat'i-tatu*, is a sequel in the regular conjunctive form of two verbs following one another of which the first is in the Renyôkei (indefinite or adverbial form). (9) *Una-vara* is *u-na-vara* of which '*u*' is water (any water, sea or lake), and '*na*' is '*no*' genitive particle. Here it is a lake according to the commentator. (10) *Kamame* is the same as the modern *kamome*. (11) *Umasi* is a ŝûŝikei-I (conclusive form) used as a Rentaikei II (attributive form), i. e. instead of *umaki*, for euphony, because *uma*KI KU*ni* does not sound well? The Kogi quotes several passages, *umasi wo-bama*, *umasi mit'i*, and Ueda (*Dai Nihon Koku-go źiten*) gives *umasimono* also. Here however there is no question of euphony, and we must try and explain this form in another way. There may have been an '*umasi*' of the 2nd category of adjectives (形二) (see P. Table V), and then the long form, *umasiki* may have been stripped of its attributive ending, as is so often done when particles are suffixed to the 'conclusive form', which, of course, is a contradictio in terminis. The third possibility is an old verb, *uma.su*, to be sweet, savoury, pleasing to "the heart, ear, eye, or mouth", and then *umasi-*, as first component of a compound is regular. (12) *Akitu-sima*, first mentioned in Nihongi (N.) I—13: ".... Next there was produced the island of Oho-Yamato no Toyo-aki-tsu-shima, (richharvest or autumn-of-island)". I—134: ".... thirty-first year (B. C. 630) Summer, fourth month, first day. The Imperial palanquin (the Emperor) made a circuit, in the course of which the Emperor ascended the Waki Kamu no Hotsuma Hill. Here having viewed the shape of the land on all sides, he said: "Oh! what a beautiful country we have become possessed of! Though a blessed land of inner-tree-fibre (the inner bark of the paper-mulberry, used for weaving cloth. It is here an

ornamental epithet.), yet it resembles a DRAGON-FLY licking its hinder parts". From this it first received the name of AKITSU-SHIMA. Aston says in a note, "The real meaning of Akitsushima is 'the region of harvests'. It has nothing to do with *akitsu*, the dragon-fly. This insect may often be seen with its tail touching its mouth, so that its body forms a ring. The appearance of the Province of Yamato, which is a plain surrounded by a ring of mountains, suggested the simile in the text. Later historians have converted this into a comparison of Japan to a dragonfly with outstretched wings."

Script.

Manaźi, Manyô-gana, Kariźi as (1) *ni va*, two particles written with the character *niva*, garden, 庭. (8) *tatu*, 'rises up' is written with *tatu*, dragon: 龍. (11) 恠怜, *umasi*, is a case of '*guźi*'; the ordinary combination is 可怜.

Different Readings.

(8) Wokabe Mabutśi reads *kemuri tatí-kome*, which is rejected by Kamotśi. In fact, *tatí-tatu* is far more probable because of the analogous pairs, (7) and (8), next to (9) and (10).

I—3. *Sumera-mikoto no Utśi no nu ni mi-kari śitamaveru toki,*
天皇遊獵內野之時
Nakatśi-Hime Miko no Haśihito-no-murażi Oyu wo śite tate-
中皇命使間人連老獻
matsuraṣe tamavu uta.
歌

(1) (Yasumisisi)
八隅知之
(2) Waga ovokimi no
我大王乃
3) Asita ni va
朝庭
(4) Tori-nade-tamavi
取撫賜
(5) Yuvuve ni va
夕庭
(6) Iyori-tatasisi
伊縁立之

(7) Mi-torasi no 御執乃
(8) Adusa no yumi no 梓弓之
(9) Nari-vazu no 奈加弭乃
(10) Oto su nari! 音爲奈利
(11) Asa-gari ni 朝獵爾
(12) Ima tatasurasi 今立須良思
(13) Yuvu-gari ni 暮獵爾
(14) Ima tatasurasi 今他田渚良之
(15) Mi-torasi no 御執能
(16) Adusa no yumi no 梓弓之
(17) Nari-vazu no 奈加弭乃
(18) Oto su nari! 音爲奈里

Translation.

(2) Our Lord (1) who has brought to rest (made peaceful, arranged in order the country), (3) in the morning, (4) taking and stroking (it), (5) in the evening, (6) standing leant against (the bow), (10) o, for the sounding (9) of the sounding-notch (8) of the bow of Adzusa-wood (catalpa), (7) which (my great Lord) honourably seized. (11) For the morning-hunt (12) will He now have started, (13) for the evening-hunt, (14) will He now have gone? (18) O for the sound (17) of the sounding-notch (16) of the Adzusa-bow, (15) which (my great Lord) honourably holds!

General Remarks.

The plain of *Utśi* is in Yamato kuni. *Nakatśi hime miko* was the second daughter of the Emperor Źomei (629—41) and the Imperial Princess Takara. She was called the Imperial Princess Hashibito (N. II—165) in 630 A.D. In 665 "the Empress Dowager Hashibito died, which was in the fourth year of Tentśi Tennô (662—71). On the seventh day after her death 330 persons entered religion for the sake of the Empress Dowager". (N. II—283) In 645, the Imperial Princess Hashibito was made Empress, (first year of the Emperor Kôtoku (645—54). *Haśihito no Murazi Oyu* was among the Hangwan (high official ranking next to the Vice

the sense of 'surrounded'. *Tama* may also be taken as 'soul' and *ut'i* as *utu* (*ututu*) "real life of the present world". As 'soul-limited' or 'life-limited', it is used with *inot'i*, life and *yo*, age, generation". (4) *vumasu*, hon. caus. or *vuma* 'stem' of *vumu*, to tread, and '*su*' (cf. same remarks in the preceding uta's). *-ramu* I, is *aramu*, (*aran*, *arô*, coll.) prob. fut., probability, slight doubt. (see P. Table VI). (5) *kusa-fuka-nu*, must be read as one compound, *vukaki nu no kusa*.

Script.

Manaźi and Manyôgana.

Different Readings.

None.

I—5. *Sanuki no kuni Aya no kovori ni ide-maseru toki. Ikusa no*
幸 讃 岐 國 安益 郡之時軍
ovokimi no yama wo mite yomi tamaveru uta.
王 見 山作 歌

(1) Kasumi tatu
霞 立
(2) Nagaki varu-vi no
長 春 日乃
(3) Kure-ni-keru
晩 家流
(4) Taduki mo sirazu
和(豆)肝 之良受
(5) (Mura-kimo no)
村 肝 乃
(6) Kokoro wo itami
心 乎 痛見
(7) (Nuyeko-tori)
奴要子 鳥
(8) Ura-nage woreba
卜 歎 居者
(9) (Tama-tasuki)
球 手次
(10) Kake no yorosiku
懸 乃 宜久
(11) (Tovotu kami)
遠 神
(12) Waga ovokimi no
吾 大王乃
(13) Idemasi no
行幸 能
(14) Yama kosi no kaze
山 越 乃風

(15) Vitori woru
獨 座
(16) Aga koromo-te ni
吾 衣手爾
(17) Asa-yovi ni
朝 夕爾
(18) Kaveravi nureba
還 比奴禮婆
(19) Masurawo to
大夫 登
(20) Omoveru are mo
念有 我母
(21) (Kusa-makura)
草 枕
(22) Tabi ni si areba
客爾之有者
(23) Omovi-yaru
思 遣
(24) Taduki wo sira ni
鶴才 乎 白土
(25) Tuna no ura no
綱 能 浦 之
(26) Ama-wotomera ga
海處女等 之
(27) Yaku sivo no
燒 塩乃
(28) Omovi zo yakuru
念 曾 所燒
(29) Aga sita-gokoro.
吾下 情

Translation.

(1) The misty-haze rises, (4) and I do not even know a way (means, resource, hand-grip), (2) while the long spring-day, (3) becomes dark. (6) Considering as painful my heart, (5) [of (among) the clustered livers (or: the many bowels)] (8) while I mourn deep-in, (7) like the nuye-ko owl, (10) it is well to utter one's thoughts, (9) (minding of fine sleeve-bands for girding up sleeves), (12) Our (Imperial 'WE') Great Lord, (11) (as far away (from men) as a God), (13) on my going-out, (14) the wind, when crossing the Mountain, (16) (blowing) in my sleeves, (15) being lonely, (17) day and night, (18) because (the wind) has come back, (20) I who thought I was a (19) Hero, (22) When I am on a (21) (herbs-as-cushion-) (22) journey (24) without knowing a means, (23) to dispel my sorrowful thoughts, (27) like the salt-burning (26) of the fisher-maids of Tuna's beach (29) O, in the depths of my heart (28) burns my longing!

General Remarks.

Sanuki is a province in *Śikoku*. The Emperor *Źomei* (629—

641) goes to the district Aya in Sanuki. This is probably on His way to the hot springs of *Iyo*. N. II—169 says: eleventh year (639) twelfth month, fourteenth day. There was an Imperal progress to the Palace of the hot springs of *Iyo*. Twelfth year (640) Summer, fourth month, sixteenth day, the Emperor returned from Iyo, and took up his residence in the Palace of Mumayazaka". *Ikusa no ovokimi* must be the Emperor himself. Ueda gives *ikusa no kimi* as the Chief Commander, but as the Emperor was Commander in Chief and this is '*ovo-kimi*' great Lord, which is the title of the Emperor, and considering that from (11) onward the Emperor speaks of himself, I think there can be little doubt. (Dickins says: "Whether Ikusa no Ohokimi is a name or a title is uncertain").

Grammar.

(1) *kasumi* is not 'mist' (*kiri*) but a kind of haze. Therefore misty-haze will give tke meaning pretty well. (2) *nagaki varu-vi*, long spring-day may also be translated as the slanting rays of the spring-sun. (4) *Taduki* is *ta-tuki*, hand-hold, or fix, or grip: way, means, resource. (5) (*Murakimo no*) M. K. with *kokoro. mura* is clustered, many, *kimo* is liver or pars pro toto: bowels, viscera, of which there are five: heart, lungs, stomach, liver and kidneys. The heart is the chief one and therefore it is not such a strange M. K. after all: *the Heart* of all the viscera ..... (6) *kokoro wo itami.* this: *wo .... -mi* combination is interesting. It is usually explained as ... *no itasa ni*, which undoubtedly gives the best translation, but which is no explanation. *-mi* is fixed to the 'stem' of adjectives thus forming a verb and a *transitive verb*. In my opinion, '*mi*' is the Renyôkei-V of an absolete verb: '*mu*', to see (as), regard (as), consider (as), now and also in Manyô times the verb: *miru*. This accounts for the transitive character of the verb thus formed which is quite normal. In most languages in their early stages the on-looker (the subject) is considered as very active (male), and all the rest as object (female). It is the on-looker who makes the mountain high, as he sees it to be higher than something else etc. It might be objected that '*wo*' was originally an exclamation and need not be an accusative-particle,

but as there are many exclamation-particles, why do we invariably find the *'wo ... -mi'* combination (or sometimes without *'wo'*, though never with another particle). We shall have many opportunities of testing this theory and later on all the cases will be examined together. II—72 (4/5) we find: *"wo ... mimu"*, actually with the verb *miru*, to see (as), II—45 (4/6) has: *'urami wo .... (koso) mirame'* which convey clearly the meaning *to consider as, see as.* (7) *nuyeko-tori,* a fabulous night bird, White's ground thrush, monster with monkey's head, tiger's body, and a serpent's tail. A kind of owl whose call is considered as a bad omen, spotted yellow, red and black. It flies during the night and its cry resembles a baby's shrieks. (8) *ura nage woreba* may also be translated 'as there was the crying on the beach of the nuyeko-tori', but then *nuyeko-tori* is no M.K. The text translation is the best. *Nage-* can only be a Renyôkei-V of *nagu* which must then be a śimo-nidan verb, perhaps connected with *'naku'*, to cry, sing. (9) (*Tama-tasuki*) M.K. with *'kake'* V of *'kaku'* to hang on, bind up, comparing the bound up sleeves with a 'bound-up' statement: to leave bound-up, un-said, un-explained. (10) *kake,* see preceding, *yorosiku* is a nomen here as all adverbs are. (12) *Waga* is the Imperial 'we' here. (13) *idemasi, ide-* V of *idu* to go out, *masi,* V of *masu* hon. aux. the same as in modern use: *ma* is true, real, (fine) and *su* to be. (11—18) as the wind of the mountain-crossing of the going-out of the Great lord .... comes back morning and evening (blowing) in my sleeves I being lonely .... (19) *masurawo, masu-(a)ra-wo,* increasing-wild-fellow, *tsuyoi mono,* a strong man, a hero, very often as M.K. (21) *kusa-makura,* M.K. with *tabi* to indicate the great difficulties of a journey in those days. (22) *tabi ni si areba, si* is emphasizing, (*ni areba*), being there is (*nareba*). (23) *omovi-yaru,* to throw away thoughts, always in the sense of 'bad, sorrowful, heavy' thoughts. (24) *sira ni* read as *'sirazu ni'*, without thinking of, not knowing, a so-called *'negative base'* used independently in spite of Sansom's Historical Japanese Grammar, p. 140: ... "This form never occurs as an independent word .... the form is 'imperfect' in the sense that it cannot stand alone without suffix." Strictly speaking, *'ni'* cannot be considered as a 'suffix' as the original meaning is

'being'. Moreover '*sira*' stands on the same line with '*sirazu*' and, if we think of forms like: '*moto na*', the not-being 'of a ground', reason, the negative-imperative: '*na*', let there not be! then perhaps Dr. Sansom's statement which has been maintained by all scholars unquestioningly must not be taken as the last word in this question. (29) *sita-* under, in the sense of: beneath, deep-in.

Script.

manaźi, manyôgana, kariźi, guźi as in (13) *idemasi* written GYÔ-KÔ and both meaning 'to go out', though the latter is only used for 'the going-out of the Emperor': *mi-yuki, ateźi* as in (19) big man, 大夫 read *masurawo.* (24) *taduki* is kari-źi, (*ki*) is a *kun* and an old word for measure. (*ni*) is also a KUN meaning 'red earth'. (26) *wotome* 處女 as written with the characters for place, situation, to stop, stay, remain, and female, virgin, woman, is read *śodźo,* a virgin, unmarried woman. Here again, *wotome,* gives the meaning all right, but not the reading, which we have called *ateźi.* 之 read (*si*) is Manyô-gana; (*no*) is mana-źi, (*ga*) is ateźi. It is a demonstrative, a genitive and a nominative particle, and it also means to go (towards). I think the original meaning and at the same time the basis for the other meanings is *to go towards*; the demonstrative, to point towards, indicate; the nominative, the subject from whom action (any action) goes towards the world outside it; the genitive: the definition going towards that which it defines, these last two being practically the same, as the Japanese language is impersonal: 'The dog barks' is properly speaking: 'there is the barking of the dog! (28) *yakuru* 所燒 is written in Chinese style: that which burns is my longing.

Different Readings.

(4) *Taduki* may also be read: *waki,* or *waduki.* But sôŝo 手 can easily be mistaken for sôŝo 和. *Keitśû* says that 豆 is a 'enźi', a commentators' character which must not be read in the text. Both *waki* and *waduki* mean *wakatśi,* division, distinction, difference. The Kogi gives *waki* in his kana-version, but inserts the middle charakter: (豆) between brackets, though in his

explanation he seems to prefer: '*tadukị*', which is the most probable in this case (*waki* gives a line of six syll; *waduki* is a 'hapax'.) In (24) we find: '*tadukị wo sira ni*', as a kind of recapitulation which confirms the above reading. (6) *itami* is written with 見 for *-mi*, which of course does not prove anything but might be registered.

Kaveśi-uta 反歌.

I—6 (1) Yama kosi no
山 越 乃
(2) Kaze wo tokizimi
風 乎時自見
(3) Nuru yo otízu
寐 夜不落
(4) Ive naru imo wo
家 在 妹 乎
(5) Kakete sinuvitu.
懸而小竹櫃

Translation.

(2) Considering as timeless (never ceasing) the wind (1) of the mountain-crossing, (3) a sleep-night not falling out (5) hanging my thoughts (on her) I think of and long from a distance (4) for my wife who is at home.

Grammar.

(2) *kaze wo tokizi.mi*, same construction as in I—5, (6) which can be rendered as 'in the timelessness of', or as 'the wind being timeless'. *Tokizi* is *toki narazu*, and belongs to the second category of adjectives, henceforward indicated as: 形二. (3) ..... *otízu*, not falling out means: every sleep-night. (4) *naru* is *ni aru*, the wife who is in the house. (5) *kakete*, *-te* V of *tu*, retrospective or past tense particle, means to hang one's thoughts on, so having hung my thoughts on her I now long for her, cf. I—5,(10). *sinuvi.tu.* (*tu*) (conclusive) to V of *sinuvu* (or *sinubu*, *sinobu*) to think or long *from a distance*, to yearn after.

Script.

(2) *-mi* of *tokizimi* is again written with 見, cf. I—5, (6). (3) *otízu*, Chinese construction. (5) *sinuvitu*, kariźi, (*sinu* or *sino*) a kind of small bamboo, and (*vitu*) a wooden box.

Different Readings.

(1) Can be read *yama-gosi*, as one pleases, or (5) *sinubitu*, because *'kosi'* and *'vitu'* are written with manaźi, and the nigori rule is not a fixed one.

I—7. *Asuka no Kavara-no-miya ni ame-no-śita śirośimeśiśi*
明日香 川原 宮 御 宇
sumera mikoto no mi-yo.
天 皇 代
Nukata no ovokimi no uta.
額田 王 歌

(1) Aki no nu no
金 野乃
(2) Mi-kusa kari vuki
美草 苅 葺
(3) Yadorerisi
屋杼禮里之
(4) Ud'i no miyako no
兎道乃宮予 能
(5) Kari-ivo si omovoyu.
借五百磯 所念

Translation.

(1) Of Aki's plain, (2) cutting the grass and thatching (the roof of the hut) (5) o, I think of the temporary-hut (4) of the temporary abode (of the Empress) in Udźi (3) where they have descended.

General Remarks.

Asuka, Yamato kuni, Taketśi kôri. Empress *Kôgyoku* (642—644), daughter of Tśinu, sister of Kôtoku Tennô. As princess her name was Ame Toyo-takara Ikashi-hi Tarashi Hime. In 655 she again ascended the throne as Saimei Tennô (655—661). N, II—177: in the first year, twelfth month, twenty-first day the Empress removed her residence to the Palace of Woharida. One writing says: — "To the temporary palace in the southern court yard of the Eastern Palace." In the second year, Summer, fourth month,

twenty-eighth day: The Empress removed her residence from the temporary palace to the new Palace of Itabuki in Asuka. (643).

But see N, II—249, Saimei-I. 10, Winter (655): "This winter the palace of Asuka no Itabuki was burnt, and the Empress therefore removed her residence to the Palace of Asuka no Kahara. (river-bed or tiles).

Nukata no ovokimi. "N, II—322 in the second year of Temmu-Tennô (672—86), 673.... the Emperor.... had taken to him Princess Nukada no Iratsume, daughter of prince Kagami, who gave birth to the Imperial Princess Towochi."

Grammar.

(4) *miyako*, palace or temporary palace of emperor or empress. (5) *yadorerisi, si*, II of *ki* suffixed to *(a)ri*, V forming the Izenkei (Perfect—III) of *yadoru*: *yadori.(a)ri.si.* (5) *si*, emphasis. *omovoyu* v.i. 下二.

Script.

(1) As 秋 conforms with metal (金), '*aki*' is written with the character for metal here. (5) *ivo*, hut, abode, (also *ivori*) (五百) written with the characters for 500: kari-zi; *omovoyu*, Chinese construction.

I—8. *Noťsi no Wokamoto no miya ni ame-no-śita śirośimeśiśi*
後 崗本 宮 御 宇
sumera-mikoto no mi-yo.
天 皇 代
Nukada no ovokimi no uta.
額田 王 歌

(1) Nikitadu ni
熟田津爾
(2) Vuna-nori semu to
船乘 世武登
(3) Tuki mateba
月 待者
(4) Sivo mo kanavinu
潮毛 可奈比沼
(5) Ima va kogite na.
今者許藝弖菜

Translation.

(3) While we wait for the moon (2) in order to do a boat-riding (1) in Nikitadu (4) the tide too agrees (with our setting out). (5) Now! let us row over!

General Remarks.

N. II—250, *Saimei*, 2.9, Autumn (656) "In this year a fresh site for a Palace was fixed upon at Asuka no Wokamoto. This Palace was called the *Later Palace of Asuka no Wokamoto.*" This lies in Takatśi kôri.

N. II—270, Saimei 7—1—6 (661) "The Imperial ship first put to sea, for the expedition against the West. Eighth day: The Imperial ship arrived at the sea of Ohoku (in Bizen). Fourteenth day: The Imperial ship came to an anchor at the *temporary Palace of Nigitatsu no Ishiyu* in the province of *Iyo.*" And this was in the district of *Onsen.*

Nukada no ovokimi see preceding *uta*: I—7.

Grammar.

(2) Here again the construction with (*su*), to do, instead of the simple verb: *noru*; *semu*, is a pure Future; *to* has a 'Final' meaning 'in order to', 'to'. (3) *mateba*, 'because (as) we wait', must be taken in the sense of '*while* we wait'. (4) *sivo*, tide and salt. *kanavinu*, to suit, agree with; *nu* is the conclusive form of the past tense particle suffixed to V. (see P. Table VI). (5) *na-V*, is imperative persuasive, coll, *nasai.* As *-te* can also be regarded as IV (mizenkei) of *tu*, it might be translated as an *optative.* That *-te* has already lost its retrospective character is clearly demonstrated in this last line as it cannot possibly be rendered: Now, let us HAVE rowed out! It has its modern sense of present participle: Let there be now the rowing out! *na* a 'mizenkei' or a N. AC. (nomen actionis) used independently. cf. I—5 (24).

Script.

(1) 熟 is an old character for 熟 .

Different Readings.

(5) *kogite-na*, may be read: *kogi-ide-na*, or rather *kogi.de.na*, because the character 弓 is not very clear. I think it must be 豆 that has the Ancient reading (Karlgren) *d'ɐu*, which may give the Manyôgana: *te* or *de*. I should prefer '*de*', as we can then drop the rather forced explanation of *te*.

I—9. *Ki no yu ni idemaseru toki.*
幸 于紀温泉之 時
Nukata no ovokimi no yomi tamaveru uta.
額田 王 作 歌

(1) Mimoro no 奠器圓隣之
(2) Yama mi.tutu yuke 大相土見乍湯氣
(3) Waga seko ga 吾 瀬子之
(4) Itatasikemu 射立爲 兼
(5) Idukasi ga moto. 五可新何 本

Translation.

(2) Go and look at (1) Mimoro mountain (Let us go .....) (4) There will perhaps be the standing (3) of my husband (love) (5) at the foot of the Idzukaši.

General Remarks.

Ki no yu, are the hot springs of Ki no kuni. N. II—251, Saimei (655—661) 3—IX: "The Imperial prince Arima (son of Kôtoku Tennô) was of a deceitful disposition, and pretended insanity, etc. He went to the hot baths of Muro (in Kii) under the pretence of treatment of disease. On his return he praised the quality of the country, saying: Scarce had I seen that region, when my complaint disappeared ot itself", etc. The Empress, hearing this, rejoiced and wished to go and visit it. (657).

Nukata no ovokimi: see preceding *uta*.

Grammar.

(1) *Mimoro no yama* is in Yamato, so this cannot be the 'Muro' mentioned in the N. just quoted. (2) *yuke* is the Meireikei-VI of *yuku*. *mi.tutu* is 'while looking', but cannot be translated in that way here. (4) *itatasikemu*. *(-kemu)*, past tense future but sometimes with very weak future force, suffixed to Renyôkei-V: *itataṣi-*, which comes from the verb, *itatasu*, or *tatasu* which may be a reduplicated form of (*ta*), with intensifying prefix: (*i*) or it is a so-called 'honourable causative'. [see I—1, (6, 8)]. (5) *Idukasi*, Ueda gives *itsu.kaśi* 嚴樫(橿), a magnificent venerated oak, pure oak (cf. *itsukaśi* (形二), *itsukuśi*, *ikaśi*, fine, beautiful).

Script.

(1) a rather mysterious ateżi. *Mi.moro*, or *mi.muro* is a sacred dwelling for a God (see N, I—71, note 4) and, says the Kogi, in the vicinity (*atari*, 隣 fourth character) of that divine chamber or house, usually sacrificial vases are placed round this shrine (the three first characters: 奠器圓); that is why these characters must be taken in the sense of *mi.moro no* (*no*, being the fifth char. 之). See also the *Different Readings*! (2) The first three char. 大相土 mean: a big unified (assembled) heap of earth, i. e.: a mountain! therefore Kamotśi writes the ateżi: '*yama*'. (4) The last char. 兼 has the ON: 'KEN' which in the oldest times must have been; '*kem*, or *kiem*' or rather *kemu*, *kiemu*, as a word could not end in a consonant. Naturally this character was used for the termination '*kemu*'. The ancient reading in Karlgren is *kiem*. (5) Why Kamotśi reads this: 五可新 *idukasi*, instead of: *itukasi*, I do not quite understand.

Different Readings.

It serves no useful purpose to analyze all the quibbling readings of clever commentators, and I shall confine myself to the texts and the names of the commentators.

(1) Ki no kuni no (2) Yama koyete yuke (3) waga seko ga (4) itataserikemu (5) itukasi ga moto. (*Kata no Adzumamaro*)

(1) Kama yama no (2) simo kiyete yuke (3) waga seko ga (4) itatasukane (5) itukasi ga moto. (*Motowori Norinaga*).

(1) Yuvu-duki no (2) avugite tovisi (3) waga seko ga (4) itataserukane (5) itukasi ga moto. (*Kimura Masakoto*).

(1) Yuvu-duki si (2) ovinaseso kumo (3) waga seko ga (4) itataserikemu (5) itukasi ga moto. (*Keitsû*).

I have already explained Kamotsi's reading of (1) and (2) in the Kogi. (3), (4), and (5) are nearly the same with the different commentators with the exception of the last character of (4) 兼 which may be read: *-kane*, difficult to do, but this does not give a satisfactory meaning.

I—10. *Nakatsi-hime Miko no Ki no yu ni imaseru toki no*
中 皇 命 往 于紀伊溫泉之時
mi-uta.
御歌

(1) Kimi ga yo mo
君 之齒母
(2) Waga yo mo siramu
吾代毛所知武
(3) Ivasiro no
磐代乃
(4) Woka no kusa-ne wo
岡 之草根乎
(5) Iza musubite na!
去來 結手名

Translation.

(2) Let me know (I want to know) (1) my Lord's length of life (2) and my own. (5) Come! Let us bind (4) the 'kusa-ne' of the hill (3) of Ivasiro.

General Remarks.

Nakatsi hime, see 1—3: General Remarks. The *kusa-ne* must be knotted with two fingers (very difficult) and one is not supposed to return to that place. Ivasiro, Kii no kuni, Hidaka Kôri.

Grammar.

(4) *kusa-ne*, name of a plant used in divination. It cannot mean grass-root here. (5) *Iza* is an exclamation meaning: 'come!' but I think a mere exclamation will not do as explanation and suggest an old Meireikei-VI (Imperative). There is one more ending in (*a*), which is however never termed an Imperative up to now: (*na*). It is true, (*na*) suffixed to I or II, or prefixed (with (*so*) following the verb or not) FORMS the negative imperative, or suffixed to IV, FORMS an optative, kind of persuasive imperative, but (*na*) itself is never analysed as: 'Let there be' or 'Let there not be', a union of opposites. Now if we look at the '*za*'-list (Introduction 36, 54), we see that '*za*' came from an older *dza*. The 'ancient' reading (Karlgren) has Palatal affricatives surd and sonant out of archaic Palatal plosives, and Palatal fricatives coming from Palatal affricatives and from dental affricatives. Taking this into consideration, '*iza*' might be a Meireikei of: *i.du.* (cf. '*idasu*'). It might also be identical with a 'N. AC.', forming the theoretical verb **(w)i.da.vu* and **(w)i.da.su*, but this must still be proved. (*i.saru*, is another possibility). *na*-V or -IV, imperative persuasive or optative as stated above. *-te* not past tense participle but modern Present Part. See I—8,(5): 'Grammar and Different Readings'.

Script.

(1) The third character 歯 is read '*ha*' tooth or '*yowai*' age, but as the teeth indicate the age, it is read '*yo*' here, also with a view to the '*yo*' in the second line, written with the char. 代. (2) *siramu* a rather uncommon, half Chinese construction. (5) *iza* is written with 去來 to go and to come, but '*saru*' 去 had originally the same meaning as *yuku*, 來 to come, though it might be used in the sence of 'to go away'.

Different Readings.

(2) *siramu*, is also read: *sire ya*! *Ya*-VI is an interjection or exclamation; a kind of desiderative or optative (adhortative). (4) Keitsû reads: *kayane* instead of *kusane*.

I—11 (1) Waga seko va
吾 勢子波
(2) karivo tukurasu
借廬作良須
(3) kaya nakuba
草 無 者
(4) ko-matu ga moto no
小松 下 乃
(5) Kaya wo karasane.
草 乎 苅 核

Translation.

(3) If there is no reed (2) to construct (thatch) the temporary hut (1) my Lord (5) would thou might cut then the reed (4) underneath the little pine-tree.

Grammar.

(2) *tukurasu* is probably an 'hon. caus.' (3, 5) *kaya* is a miscanthus sinensis or a *susuki*-kind: Eularia Japonica. (4) the *ko-matu*, is a long-lived plant. (5) *ne*-IV has an optative force like (*na, namu*). *karasu* is again a probable 'hon. caus.' see I—1, (8) The kogi calls it a *kibô-zi.*

Script.

(5) 核 was sometime read 椀 incorrectly.

Different Readings.

(3) 草 may be read: *kusa* or *yosi* but Kamotsi prefers *kaya* because of various analogous cases; in fact the only way to decide such 'manazi'. (5) *Sane*, 核 is the only genuine 'KUN' which gives us the certain termination: (*-sane*), naturally asking for a Mizenkei, i. e. *kara-*.

I—12 (1) Aga vorisi
吾 欲 之
(2) Ko-sima va misi wo
子島 羽 見 遠
(3) soko vukaki
底 深 伎
(4) Akone no ura no
阿胡根能 浦 乃
(5) Tama zo virivanu.
珠 曾 不拾

Translation.

(2) Though I have seen (1) my beloved (2) Ko-sima, (5) Alas, I have not picked up the pearls (4) of the beach of the (3) bottom-deep (4) Akone!

General Remarks.

Ko-sima, Kii no kuni, Nakusa kôri. *Akone no ura* is in HI-daka kôri. It is the gulf of Nu-sima sato, south of Sivoya ura.

Grammar.

(1) *vorisi*, *-si* II of *ki*, suffixed to V.: My longed-for Kosima. (2) *wo* is: *mono wo*, 'êtant donné que, given the fact that, though', must naturally be suffixed to Rentaikei-II, because it is used elliptically for '*mono wo*'. (3) *soko-vukaki*, same construction as I—4, (5) *Sono kusa-vuka-nu*! (5) *virivanu*, '*nu*' attributive of '*zu*', because of '*zo*' (see '*zo*' Taigen P. Table VI). *Virivu* same as *virovu*.

Script.

(5) *virivanu*, Chinese construction. 拾 is a correction of 捨 which means *sutsu*, 下二, to throw away, abandon.

Different Readings.

(2) *Nu-sima va misetu...* 'my beloved Nusima, I have shown it (to him?). (5) *Tama va virovanu*, does not seem quite correct, as '*va*' never has the emphasizing force of '*zo*', and if we read *va*, then we ought to write *virovazu*. Kamotŝi cites many instances of *virivu*, but as there are also examples of '*virovu*' (in phonetic script of course), this character may be read in either way, as it is manaźi.

I—13. *Nakatśi Ovoye no mitsu yama no mi-uta.* (Between '*no*'
中 大兄 三 山 御歌
and '*Mitsu*' in smaller print: *Avumi no miya ni ame no śita śiro-*
近 江 宮 御 宇
śimeśiśi sumera mikoto)
天皇

(1) Kagu-yama va
高 山 波
(2) Unebi wo yesi to
雲根火雄男志等
(3) Miminasi to
耳梨與
(4) avi-arasoviki.
相諍競伎
(5) Kami-yo yori
神代 從
(6) kaku narurasi
如此爾有良之
(7) Inisive mo
古昔母
(8) sika nare koso
然爾有許曾
(9) Utusemi mo
虛蟬 毛
(10) Tuma wo
嬬 乎
(11) arasovurasiki.
相挌 良思志

Translation.

(1) Mount Kagu (2) thinking (mount) Unebi fo be fair (4) has competed (in beauty) (3) with (mount) Miminasi. (5) Since the age of the Gods (6) it seems to be thus; (7) In olden times too, (8) it must have been so; (9) and also in this perishable world (11) they (people) seem to have been contending (10) for a woman.

General Remarks.

Nakatśi Ovoye or *Naka no Ovoye* is the prince-name of *Tentśi-Tennô* (662—671). *Ovoye* is 'great elder brother', here '*miko*' or crown prince. N. II—285, Tentśi 6—III—19 (667). "The capital was removed to Afumi". Dickins says "The story of the three hills, all in Yamato, is this: two of them quarrelled as rivals for possession of the third, and the God Aho, hearing of this, left Idzumo with the object of making an arrangement. On the way he heard that the struggle was ended, and, instead of pursuing his journey, turned his boat bottom upwards and remained at Inami no hara in Harima, where he heard the news". *Kagu* and *Miminasi* are masculine mountains and *Unebi* is feminine.

Grammar.

(1) See **I—27**, (5). (2) *to* ellipt. for *to omotte*, and Unebi is here the object of Kaguyama's consideration, hence '*wo*'. (4) the

conclusive *-ki* indicates the full stop. (6) *-rasi*, uninflected, suffixed to I or II; there are but six syllables. (8) Here too six syllables, *nare* is: *ni are* and must be read as *nareba koso*. (11) Here *-rasiki* seems to be inflected, having the adjectival Rentaikei-II, because of *koso* in line 8. Another possibility would be *ki* conclusive (śûśikei-I) after *-rasi*: 'it seems as if there was the contending of', but then it ought to have been *si* or *sika*, again through the force of *koso*. (10, 11) to contend for is constructed with '*wo*'.

Script.

(1) *Kagu-yama* is written as: *Taka-yama* 高山, but according to the Kogi this is not because it is a high mountain, but because the 'ON' of 高 is written 'KA-U', which was evidently pronounced very distinctly '*ka*' and '*u*', resembling the nasalised guttural fairly well. Kagu is also written with the character 香, which has the same 'ON' 'KA-U'. (2) 男志 may be read '*wosi*', generally written: 愛, but 男 can also be the mis-read sôśo of 曳 which is the Manyôgana *ye* (see lists), and '*yesi*' is the same as '*yosi*'. 雲 is the manyôgana '*u*', but comes from an older '*jiuən*', with the 'ON' *un*. (4) 諍競 *arosovi-* is guźi (two characters with the same meaning where one would suffice) (6) *kaku* 如此 is ateźi, like this. *Naru* stands clearly for *ni aru*. (7) *inisive*, 古昔 ateźi. *nare* 爾有 again for *ni are*. (9) *utusemi* 虛蟬 means empty cicada, empty shell, hence this perishable, fleeting world. (11) *arasovu*, 相挌, to fight together, here 'ateźi' not 'guźi'.

Different Readings.

(2) *Unebi wo wosi to*, is already mentioned above, but one commentator has attempted to read this line '*Unebi wowosi to*'; now *wowosi* means *manly* and Unebi is a feminine mountain! But *woworu* is 'to be dense, abundant, pliant'; if *wowosi* could have had this significance formerly, it might perhaps be read like that. Kamotśi however wants us to read (*wo*) as a case particle. (4) Here *arasoviki* is read, with reference to (11), but in (4) *arasovu* is written with two characters both with the same

meaning, to which 相 is fixed filling up the seven syllables, whereas (11) gives 相 together with one character for *arasovu* which can very well be read *arasovu*.

I—14. *Kaveśi-uta* 反歌.

(1) Kagu-yama to
高 山 與

(2) Miminasi yama to
耳梨 山 與

(3) avisi toki
相之時

(4) Tatíte mi ni kosi
立 見爾來之

(5) Inami kuni-vara.
伊奈美國波良

Translation.

(1) Kagu yama and (2) Miminasi yama. (3) When they came together (contended for Unebiyama). (4) (the god Aho) after having started (from Idzumo) came to see to it (arrange the quarrel). (5) O that plain of Inami-land (4) where (the god) went to (and remained).

General Remarks.

See the *General Remarks* of the *Naga-uta* I—13. *Inami* is in Harima kuni, Inami kôri.

Grammar.

(1), (2) *to . . . to* is enumeration: and . . . and. (3) *avisi toki,* is *avi-tatakavi toki.* (4) *mi ni kosi,* is in order to see, *kosi,* attributive with Inami. *Ko-* the Mizenkei of the *ka-gyô* of the Sandan kwatsuyô of the Henkaku-kwatsuyô may take the indefinite suffix *si, sika,* which means that '*ku*' belongs to the *ka*-line of the three-step conj. of irregular verbs (see P. Table V). Stripped of the (*-ru*) termination, '*ku*' has but three forms: '*ku*', '*ki*' and '*ko*'. This concession is probably because of euphony (cf. also the other cases of euphony in Table V).

Script.

(1) see (1) of I—13. (4) might be read *tatí mi ni kosi*, which would however give six syllables instead of seven. (5) may be read *kuni-bara*, though 波 is the manyôgana '*va*' not '*ba*'.

I—15. (2nd *Kaveśi-uta*)

(1) Watatumi no
渡津海乃
(2) Toyovata-gumo ni
豊旗雲爾
(3) Iri-vi sasi
伊理此沙之
(4) Koyovi no tukuyo
今夜 月夜
(5) Kiyoku teri koso!
清 明己曾

Translation.

(3) The setting sun having pierced (2) through the abundant-flag-clouds (1) of the Sea-(God) (5) O would there might be the clear shining (4) of this night's moon!

General Remarks.

See the preceding Tśôka I—13.

Grammar.

(1) *Watatumi* is *wata*-sea, *tu*-genitive particle, *mi*-water. It stands for sea, ocean, or for the God of the sea. (2) *Toyo-* is abundant, widely spread. *-vata-gumo*, are clouds torn in long shreds and layers resembling flags. (3) *sasi*, pointing or piercing through, with '*ni*'. (4) *Tukuyo*, here 'moon' not 'moon-night'. (5) *Koso* at the end of a phrase suffixed to the Renyôkei-V (indefinite form) has an *optative* force.

Script.

(1) 海 is read *-mi*. It is possible that *Watatumi* is a contraction of *wata-tu-umi*, as two successive vowels are very distasteful to Japanese ears. The final vowel is then elided before the initial *u* of *umi*. (3) 沙 is read 禰 in some old copies

which would make *ịri-vi nesi*, the setting sun which has gone to bed (to rest). This is naturally regarded as *'warośi'* by Kamotśi.

Different Readings.

(5) *akirakeku koso* is discarded by the Kogi, "because it is not an old word". It would then be an ateżi instead of the very natural reading in the text.

I—16. *Avumi no Ovotsu no miya ni ame-no-śita śirośimeśiśi*
近江 大津 宮 御 宇
sumera-mikoto no mi-yo.
天 皇 代
Sumera-mikoto no Utśi no Ovo-mave-tsu-kimi Fudźivara no
天 皇 詔 內 大 臣 藤 原
Asomi ni mikotonori śite, haru-yama no hana no iro, aki-
朝臣 競 憐 春 山 萬花之艷 秋
yama no momidźi no nivovi wo arasovasime-tamavu toki;
山 千葉之彩 時
Nukata no Ovokimi no uta motśite kotowari tamaveru sono uta.
額田 王 以歌判之 歌

(1) (Vuyu-komori)
冬 木成
(2) Varu sari kureba
春 去 來者
(3) Nakazarisi
不喧有之
(4) Tori mo ki-nakinu
鳥 毛來鳴奴
(5) Sakazarisi
不開有之
(6) Vana mo sakeredo
花 毛佐家禮杼
(7) Yama wo simi
山 乎茂
(8) Irite mo kikazu
入而毛不取
(9) Kusa vukami
草 深
(10) Torite mo mizu
執 手毋不見
(11) Aki-yama no
秋 山 乃
(12) Ko no va wo mite va
木 葉乎見而者

(13) Momitu wo ba 黄葉 乎婆
(14) Torite so sinuvu 取而曾思奴布
(15) Awoki wo ba 青 乎者
(16) Okite so nageku 置而曾歎久
(17) Soko si tanusi 曾許之恨之
(18) Aki-yama are va! 秋山 吾者

Translation.

(1) As (Winter-bound) (2) spring coming has come. (3) the not having sung (4) birds, also have come and sung. (5) The not having opened (6) flowers too, though they have opened (are blooming) (7) seeing the mountain as (so) densely grown that (8) entering it I do not hear (the birds), (9) seeing the grass as (so) thick (deep) that (10) picking (the flowers) I do not see them. (12) But seeing the leaves of the trees (11) of the Autumn-mountains (13) as for the red and yellow colouring (of these leaves) (14) I do long to pick them (15) as for the green ones (16) I regret that I must leave them. (17) There it is delightful (18) For me the autumn-mountains!

General Remarks.

N, II—285. Tentśi 6—III—19 (667) "The capital was removed to Afumi." *Utśi-no-Ovo-mave-tsu-kimi* is the 'KUN'-reading of *Naidaïzin*. This minister who received the order of the Emperor to arrange a discussion (in *uta*'s) comparing the colouring of the autumn hills with the colours of the flowers on the spring hills, is the famous statesman *Fuďzivara Kamatari-Fubito* (614—669), first called Nakatomi no Kamako. He took an active part in the 'TAIKWA' (645) reform under Kôtoku Tennô (formerly prince Karu no ôži). In N. II—291, the name of Fudźivara is bestowed on his house by the Emperor Tentśi, just before his death (669). Choosing the *uta* of Nukata no Ovokimi (the Princess mentioned above I—7 ff), he gave his decision.

Grammar.

(1) *Vuyu-komori* (or *-gomori*) M.K. for '*varu*'. There is still another explanation of this M.K. (see D. 22): *vuyu* 生 *ke* 氣 *mori* 萌:

commencement of the working of the spirit of growth which is distinctive of spring time. (2) *Varu sari-kureba,* may also be rendered as 'spring leaving (its winter quarters) has come', but I consider this somewhat farfetched, and prefer to take '*sari*' in the sense of 'to come'. (3) *naka.zarisi* attributive by (4) *tori.* '*si*' II of '*ki*' fixed to '*zari*' V of '*zari*': *zu* and *ari,* emphatic negative, itself suffixed to IV of '*naku*' to sing. (4) *-nu,* conclusive past tense particle fixed to V. '*ki*', V of '*ku*', to come. (5) same construction as (3). (7) *yama wo simi,* (see I—5, (6)). This would give the verb *simu,* (v.t. 4): to consider as dense, or to overgrow densely. If all these *-mi* forms are constructed in the same way, we must be able to make an adjective of '*si-*': *sisi, siki,* etc., but as far as I know, this does not exist. This again does not prove anything definite, because it may have become already obsolete, but we must nevertheless state the fact. *sige-* is the 'stem' of an adjective, and *sïzi ni* is a reduplication of our 'stem' *si,* meaning 'in the denseness of'. (9) Not quite the same construction, but as the lines (7) and (9), (8) and (10) are parallels, we may consider '*kusa vukami*' as *kusa wo vukami.* (10) and (14) *Torite* cannot be past tense. The sense must be 'though I wanted to pick them, I could not see them because the grass was too thick' and in the second instance, 'O I long to pick them', or 'picking them, in such a way I long for them', or 'I long to have picked them', which is rather strange. At any rate we must note again the peculiar use of '*-te*'. (12) *Ko-no-va,* instead of *Ki-no-va.* cf. *ko-no-ma, ko-no-sita, ko-daťi, ko-no-kure, konure* (*ko-no-ure*) etc. It is not clear which is the older word, or wheter *ko* is merely formed by 'attraction'. Forms without (*no*) need not necessarily contradict this hypothesis, as they may be formed by analogy. (13) *Momitu* must act as substantive here, 'the red and yellow colouring'. *Momi* is a red colour, and *momi.tsu* or *momidzu,* (v. i. 4 and v. i. kami-nidan) is the verb meaning 'to get red and yellow colours, to colour, take on colour'. *Momiďzi* is *momidzuru koto,* that which has taken on red and yellow colours, the autumn colours 'par excellence': the maple. (14) *so* or *zo,* emphatic, originally a demonstrative (cf. *sono, sore, soko*). Concluding Yôgen in Ren-

taikei—II. (P. Table VI). This shows us that *sinuvu* and *nageku* are yodan verbs. (15) *Awoki*, the rentaikei (attributive form) used independently as substantive, 'the greenness' or 'green ones'. (17) *si*, emphatic. (18) *are*, may also be *avare*! an exclamation of pity, compassion, tenderness of heart, or entreaty. As autumn with its dying beauty always calls up more or less sad thoughts, *avare*, might be used here, taking (*are*) as a contraction of (*avare*) and as a *karîzi*.

Script.

(1) 成 in the sense of 盛 *moru*, to heap up, swell, grow. "Winter's tree-swelling", might be regarded as a M.K. for '*varu*', but I prefer 'winter-bound'. (3) *Nakazarisi*, is partly a Chinese construction. 不喧 would be *naka.zu*, and as *-zari* is *zu* plus *ari*, *ari-* was written after these two characters. (5) Same construction. (8) Chinese constr. (*kika.zu*), (10) idem. (13) *momitu* with the char. for yellow leaves. (17) *tanusi*, delightful, agreeable, pleasant, with the char. for hatred, resentment. Kamotśi believes it to be a mistake for 怜, *satosi*, clever, sharp, (*avaremu*, to feel compassion for, *megumu*, to favour, show kindness) but I think this must again be a slip of the brush for: 快 *kokoroyosi, yorokobu*, which resembles 恨 exactly in it's sôšo form. (18) *are* is manažzi. If it must represent *avare*, it is karîzi.

Different Readings.

(8) According to the characters it must be read *irite mo torazu* 不取, but contextually this is improbable, because (8) refers to the birds, and (10) to the flowers. There is no question of *catching* the birds as line (3) speaks of 'singing', and therefore 取 must be a misreading of 聞. (17) Some read *uramesi*, resentful, hateful, according to the incorrect script (see above): 恨.

I—17. *Nukata no ovokimi no Avumi no kuni ni kudari tamaveru*
額田　王　下　近江國時
toki, yomi-tamaveru uta.
作　歌

(1) (Uma-sake)
味 酒
(2) Miwa no yama
三輪 乃 山
(3) (Awoni yosi)
青 丹 吉
(4) Nara no yama no
奈良能 山 乃
(5) Yama no ma yu
山 際
(6) Ikakuru made
伊隱 萬代
(7) Miti no kuma
道 隈
(8) Itumoru made ni
伊積流 萬代爾
(9) Tubaraka ni
委曲 毛
(10) Mi-tutu yukamu wo
見管 行武雄
(11) Sibasiba mo
數數 毛
(12) Mi-sakamu yama wo
見放武 八萬雄
(13) Kokoro naku
情 無
(14) Kumo no
雲 乃
(15) kakusavu besi ya?
隱障 倍之也

Translation.

(2) Mount Miwa, (1) (minding of fine sweet sake) (5) from between the mountains (4) of the Nara-mountains (3) (minding of green and red oak-leaves) (6) until it is (nearly) hidden, (8) until the (7) bends of the roads (8) heap themselves up (10) though I go, looking (9) minutely, with care (15) would there be the hiding (13) of the heartless (14) clouds (12) of that (beloved) mountain at which I gaze from far (11) again and again?

General Remarks.

Nukata no Ovokimi, see I—7. *Avumi* (Ômi) one of the thirteen prov. of the Tôsandô; Lake Biva, which occupies the centre of the province was called Tśika-tsu-ava-umi (near foaming lake), contrasted with Hamanako, then named Tovo-tsu-ava-umi (distant foaming lake) and these two names contracted into Ômi and Tôtômi have become the names of the two provinces. (Papinot). (See I. 16).

Grammar.

(1) (*Uma-sake*) M.K. with Miwa, homophon of *mi-wa* royal or sacrificial '*sake*'. There are but four syllables where it would be quite natural to read *uma-sake no.* (see Dickins' article on the M.K.) Miwa is in Yamato kuni, Sironokami kôri. (3) (*Awoni yosi*) M.K. with Nara. It is explained as *awo*, green-blue or dark *ni*, red earth, *yo*, and *si* exclamative particles. N.-I, 119, says, "The Heavenly Deity appeared to him (Źimmu Tennô) in a dream, and instructed him, saying, "Take earth from within the shrine (templum, a consecrated plot of ground) of the Heavenly Mount Kagu (in Yamato), and of it make eighty heavenly platters. Also make sacred jars and therewith sacrifice to the Gods of Heaven and Earth." This is the dark-red earth found near Nara. The other best explanation is Nara, homophon of '*nara*' oak, which has that peculiar mixture of red and green in its leaves (*awo*, green, and *ni*, red) which we also find in the 'American oak', *yo si*, double exclam., or in its ordinary sense *yosi*, fine, beautiful. The conclusive form is strange in a makura-kotoba, but by no means rare. There are some more explanations which can be found in the Kogi's M.K. volume and Dickins. (5) *ma*, is interval in time and space, between, betwixt. *yu*, from, is found in various forms: *yo* and *yori* have the same force. (6) *ikakuru made*, (*i*-)like all the other *i*-prefixes is neglected by the grammarians, but I intend fo make a list of all the cases and I do not think we may treat this (*i*) in such an off-hand way. For the moment we must give it the vague significance of having 'a slightly emphatic force'. *made*, until, or until the degree of, atoning for the Rentaikei-II of the verb. This shows us at the same time that '*kakuru*', to hide away, be hidden was in that time a yodan verb. *Kakuru*, simo-nidan, is the same verb. (8) '*i*'-prefix, '*made*' and the Rentaikei of the verb, see preceding remark re (6). (10) *wo* is *mono wo* here. (12) *mi-sakamu*, means to gaze on from far. In the following lines there must be something missing. The Ryaku-ge reads (13) and (14) in one line: *kokoronakumo no* which has seven syllables, but now a five-liner is wanting. The two last lines might be read (14) *kumo no kakuru* (*mo*), (15) *sasavaru*

besi ya, Why! must there be the hindrance of the heartless cloud-hiding? At any rate the text seems to be corrupt here. (15) *kakusavu* is the so-called 'lengthened' form of *kakusu*, to conceal or keep secret, v. t., the object being the '*yama*' in line (12).

Script.

(5) 際 usually read: *kiva, avi, avida, ori, kagiri*, is read '*ma*' here. (6) and (8) Kamotśi reads '*te*' for 代, but 代 is the Man-yôgana '*de*' out of ancient Chinese *d'âi* (Karlgren). (9) *Tubaraka ni, gu'zi* (two char. with the same meaning); (毛 *mo*, must be 爾 (尓) *ni*). (15) If the ON 'KAU' will do for Kagu, then SAU will surely do for '*savu*'.

Different Readings.

(5) *Yama no va ni* (羽葉波), the profile of the mountains, but '*ma*' is better. (8) The Ryakuge reads *isakaru*, the ON's of 積 being *seki, siyaku*, which would suggest the reading '*saka*' of '*isakaru*', to be separated, far apart. But this rendering, since a more natural one exists, is too artificial. (9) *Tubara ni mo*, but 毛 must be read 爾. An attempt to read (14) and (15) in another way will be found above under Grammar.

I—18. *Kaveśi-uta.*

反 歌

(1) Miwa yama wo
三輪 山 乎

(2) Sika mo kakusu ka
然 毛 隱 賀

(3) Kumo dani mo
雲 谷 裳

(4) Kokoro aranamu
情 有南畝

(5) Kakusavu besi ya?
可苦佐布倍思哉

Translation.

(2) Why do they hide in such a way (1) Miwa yama? (4) Would that (3) even the clouds (4) had a heart. (5) would they (then) be able to conceal (such a beautiful mountain)?

General Remarks.

This *Kaveśi-uta* belongs to the preceding *Tśôka.*

Grammar.

(4) *namu*-IV is an optative. (5) *Kakusavu* is written with man-yôgana, so this is the genuine form of the verb. Probably Kamotśi has rendered the two characters in line (15) of the preceding Tśôka in the same way because of the analogous construction in this line (5), though it is not too convincing.

Script.

(4) 畝 is not mentioned under the Manyôgana and therefore Kamotśi believes it to be a corruption of 謀. But 畝 has the 'Ancient' reading (Karlgren) *məu*, the KAN-ON: BOU, and the GO-ON: MO. I do not see why 畝 cannot be considered as a man-yôgana-'*mu*', whereas 謀 has the Ancient reading *miəu*, with 'BOU and MU' as 'ON's.

Different Readings.

None.

I—19. *Wito no Ovokimi no sunavatśi kotave-tamaveru uta.*

井戸　王　　卽　　和　　歌

(1) Veso-gata no　　(2) Vayasi no saki no
綜麻形　乃　　林　　始　乃
(3) Sanuvari no　　(4) Kinu ni tuku nasu
狹野榛　能　　衣　爾著　成
(5) Me ni tuku waga se!
目爾都久和我勢

Translation.

(4) Like there is the attaching (fixing, sticking) to the cloth (3) of the fine field-hari (black alder used for dying) (2) on the borders of the thick woods (1) of Heso-gata, (5) likewise you, my love, attach yourself to my eyes.

General Remarks.

Nothing known about this Wito (or Wido) no Ovokimi. Hesogata is an old name for Miwayama. The black alder was used for dying, staining the cloth so that the colour could not come off again. Hence the comparison with the image of his love.

Grammar.

(2) *Vayasi* is explained as *sigemi* and the Indefinite form of *vayasu*, causative of *vayu* to grow, spring up, sprout, or of *vayu*, to shine, look bright. (3) *Sa-*, like *ma-* a kind of hon. prefix. *Nuvari*, is the *vari* of the *nu* or field. (modern *hari* or *hannoki*), hazel or alder. (4) and (5) ... *ni/ tuku*, to attach oneself to. *nasu*, same as *gotoku*, as, like. (5) *Waga se*, my love, not my husband, as is the ordinary meaning.

Script.

(1) 綜 is *vu* (v. t. 下二) (*vu, vuru, vure, ve, ve, ve yo.*) 麻, *so* is also a kun. (2) Keitśû has read the character 始 *saki*, and Kamotśi says we must take this in the sense of 岬, cape headland, promontory, side of a hill, border of a forest.

Different Readings.

(1) *Miwa-yama no.* Though mentioned twice in the preceding *uta*'s, it is not necessary to read *Miwa-yama* here. (3) *Sanubari* may be right. As said before, there are no fixed nigori rules.

I—20. *Sumera-mikoto no Kamavu-nu ni mi-kari si-tamaveru toki,*
天 皇 遊 獵 蒲生野 時
Nukata no Ovokimi no yomi-tamaveru uta.
額田 王 作 歌

(1) (Akane sasu)
茜草指
(2) Murasaki-nu yuki
武良前野逝
(3) Sime-nu yuki
標 野行
(4) Nu-mori va mizu ya?
野守 者不見哉
(5) Kimi ga sode v u r u.
君 之袖 布流

Translation.

(2) Going through the fields of Murasaki (1) (with red roots shining), (3) Going through the field reserved for the hunt, (4) The field-watcher will not have seen it? (5) O, the waving of the sleeves of my Lord!

General Remarks.

N. II—288. *Tentsi* 7—V—5 (668) "The Emperor hunted on the Moor of Kamafu. At this time the Prince Imperial, being the Emperor's younger brother, all the Princes, The Inner Minister (Naijin) and the other Ministers were all without exception in his train. (Any excursion of the Emperor was called *hunting*. The hunt on this occasion was no doubt for medicinal herbs (*kusuri-gari*), for which this was the appointed day"). The Moor of Kamafu is in Avumi kuni, and Kamavu kôri.

Grammar.

(1) (*Akane sasu*), M. K. with *murasaki*. Dickins says, (*ne*) is a mere suffix, and *akane*=*akasa*, redness, brightness, *akanesasu* being equivalent to 'radiant'. "In this case however (*ne*) may be the root, or lower part of the plant, as the Murasaki plant has purple roots, and the lower part of the stem is also coloured, hence the word *murasaki*, purple, vermilion, scarlet. Ueda says, *akane* may also be *atane*, red seed or berry. *Sasu* is to pierce. shine. (2) *murasaki-nu*, is a field of *murasaki* plants with purple roots and stem. *yuki* is used in a transitive way, to be-walk, walk over or through and it is explained as ..... *wo yuki*. Prof. Shimoi calls this '*wo*' an *ablative*, but it is after all a very normal object and I consider it dangerous to introduce too many Latin terms into Japanese grammar. Therefore I use as many Japanese terms as possible, because they are adequate and specially coined for the purpose. (3) *sime-nu*. *simu* (v. t. 下二) is to shut up, to close, take hold of, occupy, and will probably be related to *simesu* to indicate, show, 'segnare'. It is the field reserved for the nobles to hunt in. (4) *Nu-mori va mizu ya*? is a parenthesis, do you think he will have seen it? I hope not. (5) The waving of sleeves was the sign for lovers and friends to draw one another's attention.

Script.

(1) 茜 is the 'Bengal madder', called '*akane*'. 草 *kusa*, grass and the general name for herbs, so these two characters can be read '*akane*' meaning the *akane* plant. (2) 逝 is now used for to pass away, go, die. At that time however it was still used for to go, pass over. (3) *sime* 標 is written with the character for *śiruśi*, mark, sign, and *śimesu*, to indicate, show. (4) *mizu* 不見 Chinese constr. (5) '*ga*' is genitive, not nominative. Bearing in mind the impersonal character of the language this is quite natural, the waving of the sleeves of my Lord; or rather the sleeve-waving of my Lord.

Different Readings.

None.

I—21. *Hitsugi no miko no kotave-maseru mi-uta. (Asuka no*
皇 太 子 答 御 歌 明日香
miya ni ame no sita sirosimesisi sumera no mikoto (no miyo)
宮 御 宇 天皇

(1) (Murasaki no)
紫草能
(2) Nivoveru imo wo
爾保敝類妹乎
(3) Nikuku araba
爾苦久有者
(4) Vito-duma yuwe ni
人嬬故爾
(5) Are kovime ya mo?
吾戀目八方

Translation.

(2) My love, delightful in colour and scent (1) (as the Murasaki flower) (3) If I thought her hateful (4) because she is the wife of another (5) Should I (then) still love her?

General Remarks.

Hitsugi no miko, is the Emperor (Ovo) ama no nuna-hara Oki no Mabito, or Temmu Tennô (673—686). N. II—320, I—IX—15. "He removed his residence from the Palace of Shima to the Palace of Okamoto. In this year a Palace was erected south of the Palace ot Okamoto, and the Emperor removed his residence

thither the same winter. This was called the Palace of *Kiyomibara* in *Asuka*. (672)

Though this year (672) is named the first year of Temmu Tennô, it is, properly speaking, the year of civil war between Prince Ovotomo, (the rightful heir, since Prince Ovo-ama (Temmu) renounced), and the later Emperor Temmu. Therefore 673 is considered to be Temmu's first year.

The uta is an answer to the Princess Nukata.

Grammar.

(1) (*Murasaki no*) M.K. with *nivoveru* . . which has the original meaning, to take on colour or scent. (3) *Nikuku araba*, must be taken as óne verb, to consider as hateful, explaining the case particle '*wo*'. (Of course we know that '*wo*' was an exclamation and in many cases can only in this function be explained in the sentence, but at the same time we ought to be very careful because an exclamation may form an 'objectivus'). As there are six syllables and finals fall away before initials, this line will have sounded, *nikukaraba*, being the historical development of such forms, the so-called conjugation of adjectives. (2) *nivoveru*, is the perfect form of *nivovu*; *nivovi-aru* is the etymological formation, *-ru*, Rentaikei—II of *-ri* suffixed to the Perfect base (Izenkei-III) is the morphological explanation. (4) *Vito-*, another, not a man, a person. It is expressed as shortly as possible, 'because of another's wife'. (5) *Avare, are kaku kovimu koto ka va*! is the Kogi's paraphrase. *Ya mo-III*, sorrowful exclamation and interrogative; *ka va* emphatic affirmative at the end of a sentence and *ya va*, suffixed to Taigen, *ya va ka, ikadeka, nani to site, dô site ka*, how is it that, how should I etc. Kamotši says *me* is *mu*, *ya* is *yava* and *mo* is a Tansokuži, a word indicating grief, lamentation.

Script.

(1) *Murasaki* 紫草 = the purple plant. (5) Though '*me*' is '*mu*' according to the Kogi, '*me*' 目 is the syllable the poet wanted to indicate, and as this is not a 'Eastland dialect', there must be some reason why the *Izenkei—III* is used here. If we see

the 'Perfect' as a completed action, which still continues, a situation, it gives the meaning fairly well, 'should I then continue to love her'? whereas '*-mu*' would only give a future. *Yamo*, 八方 must be regarded as *ya omo*, *omo*, face or side, on the analogy of *yomo* 四方 = *yo omo*, four sides all sides, all: *yomo no vito*, all people; *sotomo* = *soto omo*, the outside provinces. This is the only possible way to explain the use of the character 方 for '*mo*'.

Different Readings.

None.

I—22. *Asuka no Kiyomivara no miya ni ame no śita śirośimeśiśi*
明日香 清御原 宮 御宇
sumera mikoto no miyo.
天 皇 代
Tovotśi no Hime-miko no Ise no Ovo-mi-gami no miya ni
十市 皇 女 參赴 於
mawide-tamaveru toki, Hata no Yokoyama no ivavo wo mite,
伊勢神宮 時見波多 横 山 巖
Fuki no Tozi ga yomeru uta.
吹黄 刀自 作 歌

(1) Kava no ve no
河 上乃
(2) Yutu iva-mura ni
湯都磐村 二
(3) Kusa musazu
草 武左受
(4) Tune ni mo ga mo na
常 丹毛 冀 名
(5) Toko-wotome nite.
常 處女 煮手

Translation.

(1) The upper-river's (2) many rock-clusters where (3) no grass grows (4) would I might be constant like these (5) O! to be an eternal maid!

General Remarks.

Asuka no Kiyomivara no miya, see Gen. rem. I—21. *Tovotśi no*

Hime miko. N. II—322. Temmu Tennô 2—II—27 (673) "The Emperor before this had taken to him Princess Nukada no Iratsume, daughter of Prince Kagami, who gave birth to the Imperial Princess *Towochi*". The seventh year (678) Summer, fourth month, first day,... the Imperial Princess Towochi suddenly took ill and died within the Palace." (N. II—338). N. II—327, Temmu, 4—II—13 (675) "The Imperial Princess *Towochi* and the Imperial Princess Abe (daughter of Tenchi Tennô, afterwards the Empress styled Gemmei Tennô), proceeded to the shrine of *Ise.*" *Fuki no Toźi*, a lady in waiting of the Princess, probably an elderly lady. *Hata no Yokoyama* is in Yamato kuni, Yamabe kôri.

Grammar.

(1) *Kava no ve*, is *kava no atari*, says the Kogi. *Ve* 上 often is *atari*, but here it may be the upper part of the river. (2) *Yutu ivamura*, written, 500 pieces of rock-cluster. Ueda gives the whole expression as '*na*' 名, explaining that it means a cluster, agglomeration of many rocks. Wokabe says '*yu*' is a contraction of '*i*' 五 and '*vo*' 百 and Motowori remarks that '*i*' and '*vo*' contracted give '*yo*', but that '*yo*' and '*yu*' are closely related. Our '*yo*'-list gives the 'Ancient' Chinese readings, '*i̯wo, i̯wong, i̯wok*' etc. which practically solves the question and which is an additional proof that 尓 was pronounced '*vo*' and not '*ho*'. (4) *Tune ni* is eternally, *mo ga mo na*, expresses a strong desire. (5) *Toko-* is eternal (cf. *tokosive, toko tova, tokotu-iva, tokoname, tokotumikado, tokova, tokoyami, tokoyo* etc.) *Toko-wotome nite*, is being a constant nymph. Line (4) can be rendered, would *it* might be eternal, like... and this 'it' is the whole fifth line.

Script.

(2) In some old copies 盤 is read for 磐. (4) *Mo ga mo na*, the first '*mo*' and '*na*' are spelt phonetically, but '*gamo*' is written with a character with the ON KI, and the KUN's; *kovinegavu, negavi, nozomu, negavu* 冀. So this is a kind of ateźi as the meaning is to desire, wish, yearn after etc. It is remarkable that just these two syllables are often written with characters meaning to wish, desire, yearn for, as 願, 欲成, 欲得, though the

full exclamation is *mo ga, mo ga mo, mo ga mo na, mo gana, mo ka mo, mo kana, mo ga mo ya,* but as far as I can judge. never: '*gamo*' without the preceding or following particles. (5) *Wotome,* see I—5 (26) Script. *Niru* (v.t. 上 一) is usually written 煮.

Different Readings.

None.

I—23. *Womi no Ovokimi no Ise no kuni Irago no sima ni*
麻續 王 流於 伊勢國伊良
hanatave-tamavisi toki, yo no hito no kanasimi yomeru uta.
虞島 之時 時 人 哀傷 作 歌

(1) (Utu so wo) 打麻乎
(2) Womi no ovokimi 麻續 王
(3) Ama nare ya? 白水郎有哉
(4) Irago ga sima no 射等籠荷四間乃
(5) Tama-mo karimasu. 珠藻 苅麻須

Translation.

(2) Prince Womi (1) (minding of beaten hemp yarn), (3) Is he a fisherman? (5) He cuts the edible sea-weed (4) of the isle of Irago (5) and lives there.

General Remarks.

Womi no ovokimi. N. II—329, Temmu Tennô 4—IV—18 (675) "Prince Womi, of the third rank, was guilty of an offence and was banished to Inaba. One of his children was banished to the island of Idzu (probably Ohoshima, Vries island), and another to the island of Chika (in Hizen)." *Irago no sima* is in Ise no kuni, opposite Mikava. This is the only passage in the Nihongi quoted by the Kogi, and, as the name is not in the index, I cannot give any explanation. *Yo no hito,* the people of that time.

Grammar.

(1) (*Utu so wo*), M.K. with *Womi, so* and *wo* mean hemp

麻; *womi* is *wo-umi* 麻續, hemp-yarning. The first '*wo*' is the accusative particle. This *wo-umi*, *womi* is homophon of the p. n. Womi. (2) *Womi no ovokimi*, see Gen. rem. (3) *nare ya*, is *ni are ya*, and *are* is *areba*, "as it was the custom in the oldest language," says Kamotśi, "to drop the *-ba.*", but see remark on *Izenkei-III* used independently, *I—21 (5) Script.* (5) *Tama-mo* is fine, beautiful, '*mo*', an edible seaweed. *Karimasu* is not a honorific form of '*karu*', but must be regarded as two verbs, *karu* and *masu*, which is '*imasu*' or '*ovasimasu*'. (Some books give 食 '*wosu*' instead of '*masu*'). Wokabe says the '*mo*' is called '*tama-mo*', because the seed (子) resembles '*siratama*', a white gem, a pearl or the sea-ear.

Script.

Dai.: 續 must be 績. *Hanatavu* (*hanataru*), to be banished. *Uta.* (2) *Womi*, 麻續 must be 麻績. (3) *Ama nare ya.* As 水 is written under 白, they were read as two characters, white or clear water; together with the third char. 郎 it is now read HAKU SUWI-RAU = *ama*, fisherman. But when read as one char.: 泉 it is, combined with 郎, also read '*ama*'. There is a third possibility, that 郎 must be read as the Manyôgana- *na*, 那 but then '*nare*' must be '*na are*' and not '*ni are*', as the Kogi says. This is not possible, here, as '*nare*' is 'to be' in this case and not 'to have' as in XIX—61 (2) ... kage *naru* umi no/soko ... the bottom of the sea, having (possessing) the reflected image of the (wistaria flowers).

Different Readings.

(5) Some read 食 for 麻須, which gives *Tama-mo kari-wosu.*

I—24. *Womi no ovokimi no kono uta wo kikaśite kanaśimi kotave-tamaveru uta.*

麻續 王 聞 之 感傷 和 歌

(1) (Utusemi no) 空蟬 之
(2) Inoti wo wosimi 命 乎 惜美
(3) Nami ni vide 浪 爾所濕
(4) Irago no sima no 伊良虞能 島 之
(5) Tama-mo kari-vamu 玉 藻 苅 食

Translation.

(2) Considering as regrettable (lamentable) this (1) (perishable) (2) life, (3) drenching (my sleeves) in the waves (5) I cut and eat the fine sea-weed (4) of the isle of Irago.

General Remarks.

See I—23 Gen. rem.

Grammar.

(1) (*Utusemi no*), M.K. with *inoti*. It is written: empty cicada, empty shell (of the cicada) which gives the idea of perishable, fleeting, empty life; a Buddhist notion, but which is considered 'kariżi'. With manażi it would be 現身, revealed, manifested body, real self, actual life, this world. (2)... *wo wosimi*, see I—5, (6) Grammar. (3) *nami*, Kamotśi askes if this is '*naru-mi*' 鳴水 as Arawi suggests? *vide* is the Renyôkei-V of *vidu*, (v.t. 下二), to soak, drench, but according to the script it ought to be intransitive.

Script.

Dai. Womi, 麻續 must be 麻績.

Uta. (2) 惜 is mistaken for 情, in some old copies. (3) 所濕 *vide*, Chinese construction.

Different Readings.

(3) *nami ni nure*, from *nuru* (v.i. 下二). (5) 食 might be read: *wosu.*

I—25. *Sumera-mikoto no mi-yomimaseru ovomi uta.*

天 皇 御 製 歌

(1) Mi-Yosinu no
三吉野之
(2) Mikane no take ni
耳我 嶺爾
(3) Toki naku so
時 無 曾
(4) Yuki va vurikeru,
雪 者 落家留
(5) Ma naku so
間 無 曾
(6) Ame va vurikeru.
雨 者 零計類
(7) Sono yuki no
其 雪 乃
(8) Toki naki ga goto
時 無 如
(9) Sono ame no
其 雨 乃
(10) Ma naki ga goto
間 無 如
(11) Kuma mo otízu
隈 毛不落
(12) Omovitutu zo kuru
思 乍叙來
(13) Sono yama-mití wo!
其 山 道 乎

Translation.

(2) On Mikane's peak (1) In fair Yosinu (4) snow has fallen (3) even out of season (6) and rain has fallen (5) without even being the proper (rain-)time. (8) As the out-of-season-ness (7) of that snow (10) and like the timeless-ness (9) of that rain (11) a bend (of the road) not falling out (12) (constantly) thinking and longing, só I walk (13) that mountain-path.

General Remarks.

N. II—340, Temmu Tennô, 8—V—5 (679) The Emperor proceeded to the Palace of Yoshino.

Grammar.

(3) *toki naku*, may be timeless, incessantly, ever, but this cannot be the meaning here, as snow does not fall incessantly on mount Mikane. *Toki* must be taken in the sense of 'season', and the whole expression becomes thus 'out of season'. *Vurikeru*, a Rentaikei-II, because '*so*' (or '*zo*') has this influence on the concluding yôgen; '*keri*', *ki* plus *ari*, a kind of effective past tense, an em-

phatic stronger that '*ki*'. It came to pass that .... (conn. w. *kuru*) (see P. Table VI. page 713). (5) *ma naku so*, makes only four syllables, and therefore '*ma*' is often read '*vima*', but Kamotśi does not consider this form as old, and prefers a line of four syllables to using a word too modern for the Manyô times. '*ma*' is interval in time or space, '*ma naku*' may be rendered, 'it not being the right (proper) time', which gives the same significance as '*toki naku*' in line (3). (6) see remark on (4). (8) and (10) '*goto*' stands for '*gotoku*' (11) *ótizu*, ... not falling out means every corner, or bend. (see I—6, (3)). (12) *kuru*, rentaikei-II because of '*so*' (*zo*). (13) '*wo*' may be a final exclamation, but it might also be the object of '*omovitutu*', and if the 'thinking and longing' should refer to Yosinu or mount Mikane or to one of his ladies, '*wo*' may indicate that the last line is the object of '*kuru*'. The '*so*' before '*kuru*' in line (12) is a demonstrative: *só*, in such a way is the original meaning. The Kogi thinks we ought to read line (13) before line (11).

Script.

(2) *Mikane no take ni*, Wokabe reads 耳我 : *Mimiga no take*, *mi* 御 *miga* 缶, because the mountain resembled a '*mika*' or '*sake*-pot'. But this '*mika*' has a *pure* '*ka*' and the text character is undoubtedly nigoried, since it is always used as Manyôgana '*ga*', and comes from the Ancient reading (Karlgren): '*ngâ*'. We will have to look for another explanation, and find that the Rei-i-ki (靈異記) names a mountaint peak, *mi-kane no take*, 御金嶺, and in the record of Sômu Tennô we read of "*Yosinu no Kane* 金 *no take ni* ....", while later on we hear of *Kane no mi-take*, written with the character 金, *kane*, metal. Now 我 and 金 have certain sôśo-forms which greatly resemble one another, and so the different forms can be accounted for. (5) and (10) 間 may be rendered '*vima*' (*hima*), but as stated above (Grammar (5)), '*ma*' is more classical style. (12) *omovitutu zo kuru*, has eight syllables, whence the Ryakuge reads '*movitutu zo kuru*', but though Kamotśi admits that 思 or 念, as some read here, is often read *movu, movi* etc., he has never found this form at the beginning of a sentence and advises adhering to the reading

'*omovi*.....', risking the eight syllables, as he risked the four syllables in line (5).

Different Readings.

(2) *Mimiga no mine* (see above). (5) *Vima naku zo*, (see above). In some copies this *uta* reads:

(1) Mi-Yosinu no
三芳野之
(2) Mikane no yama ni
耳我山爾
(3) Tokiziku so
時自久曾
(4) Yuki va vuru ťivu
雪者落等言
(5) Ma naku so
無間曾
(6) Ame va vuru ťivu
雨者落等言
(7) Sono yuki no
其雪
(8) Tokiziku ga goto
不時如
(9) Sono ame no
其雨
(10) ma naki ga goto
無間如
(11) Kuma mo oťizu
隈毛不墮
(12) omovitutu zo kuru
思乍叙來
(13) Sono yama-miťi wo.
其山道乎

(3) and (8) *Tokiziku* is timeless, 'improviso', much the same as in the first reading. (4) and (6) *vuru ťivu* is *vuru to ivu*, people say that...

I—26. *Sumera-mikoto no Yosinu no miya ni idemaseru toki, yomimaseru ovomi uta.*
天皇幸于吉野宮時御製歌

(1) Yoki-vito no
淑人乃
(2) "Yosi!" to yoku mite
良跡吉見而
(3) 'Yosi' to ivisi
好常言師
(4) Yosinu yoku miyo!
芳野吉見與
(5) Yoki vito yoku mi.
良人四來三

Translation.

(1) The intelligent people (of former times) (2) have said "Beautiful!" (of the Yosinu-landscape) and they have seen (it) well; (4) Look well at Yosinu (3) of which they have said, "It is fine!" (5) Intelligent people (of today), look well!

General Remarks.

N. II—340, Temmu Tennô, 8—V—5 (679): The Emperor proceeded to the Palace of Yoshino.

A play upon words, delightful to the Japanese ear, and not always very easy to translate. The 'direct speech' indicated by '*to*' with the śûśikei-I, must guide us here.

Grammar.

(1) *Yoki vito*, good people in the sense of 'intelligent', educated, refined people. The '*no*', can again be understood from the impersonal character of the language: there is the saying, "it is fine" of the intelligent people. (2) ... *to yoku mite*, só well they have seen it! '*to*' like '*so*', being originally a demonstrative. It is explained by "*Yosi*"! *tote yoku mite*, '*tote*' for '*to ivite*', saying, "It is fine", they have (proved to have) seen it well. (3) *ivisi* makes the whole line attributive with '*Yosinu*'. (4) *miyo*, Meireikei-VI. (5) *mi*, also Meireiki-VI without '*yo*'.

Script.

(1) 淑 is clear, pure, fine, good, graceful, gentle, suave, deep, mild, and these are the qualities intelligent people ought to have. (4) 與 sometimes written 欲.

Different Readings.

(5) In the Ryakuge and others we find, '*Yoki vito yoki mi*' or '*yokivito yoku mitu*', which are '*warosi*', because '*yoki*' must be in the adverbial form, and '*mitu*' after '*miyo*!' in line (4) is improbable if not impossible. Besides this would make eight syllables.

I—27. *Fudźivara no miya ni ame no śita śirośimeśiśi sumera-*
藤原 宮 御宇 天 皇
mikoto no miyo.
代

Sumera-mikoto no mi-yomimaseru ovomi-uta.
天皇 御製 歌

(1) Varu sugite
春 過而
(2) Natu kitarurasi.
夏來 良之
(3) Sirotave no
白妙 能
(4) Koromo vositari;
衣 乾有
(5) Ame no Kagu-yama!
天之香來 山

Translation.

(1) Spring has passed by (2) Summer seems to have come. (3) White-bleachen (4) clothes are drying (in the sun). (5) O! Heavenly Kagu-yama!

General Remarks.

Fuźivara no miya, is in Taketśi no kôri, with the Kaguyama to the West, Unebiyama to the East and Miminaśiyama to the south, in Yamato kuni.

N. II—414, Dźitô, 8—1—21 (694): "The Empress visited the Palace of Fujiwara, and returned to the Palace on the same day."

Grammar.

(2) *kitarurasi, kite-aru-rasi*, seems to have come. (3) *Sirotave no*, not used as M.K. here. *Tave* is the paper mulberry, and '*sirotave*' is white bleached stuff of mulberry fibre. (4) *vositari, vosite arị* (see P. Table VI). (5) *Ame no . .*, because Kaguyama is supposed to have come down from Heaven. N. I—43. The age of the gods: "Then Ame no Koyane no Mikoto, ancestor of the Nakatomi no Muraji, and Futodama no Mikoto, ancestor of the Imibe no Obito, dug up a five hundred branched True Sakaki tree of the Heavenly Mount Kagu." Here it is still in Heaven, but Aston says in a note: "Mount Kagu is the name of a mountain

in Yamato. It is here supposed to have a counterpart in Heaven." N. I—119. "The Heavenly Deity appeared to him (Źimmu Tennô) in a dream, and instructed him saying: —" Take earth from within the shrine (templum, a consecrated plot of ground) of the Heavenly Mount Kagu, and of it make eighty Heavenly Platters... "Here the 'Heavenly' Mount Kagu is on earth and I think it will have come down, otherwise it is needless to speak of the Mount Kagu on this earth as 'Heavenly', there would then be no name left for the Kagu in Heaven.

Script.

(2) Kamotśi says there are many places where 來 is read '*kitaru*' but this is not quite correct. We do find many '*kitaru, kitare*' etc. spelt *phonetically*, and therefore we are justified in using the reading '*kitaru*' for 來. Ueda gives '*kitaru*' (v.i. 4) and '*ki. tari*' (v.i. Henkaku) *ki*, V of '*ku*' and '*tari*', '*te*' plus '*ari*'. The first verb has the same meaning as '*ku*', and the second indicates completed action. In form the only difference is in the śûśikei—I. (3) *sirotave no, tave* is kariźi and represents 栲. (5) Ought to be read *Kakuyama*, but there are so many instances of the name being '*Kagu*' that 來 '*ku*' is nigoried here.

Different Readings.

(2) *Natu kinikerasi.* '*-kerasi*' is '*keru*' plus '*rasi*' (see P. Index, Contracted Particles). (4) *Koromo vosu tevu*, they say that....

I—28. *Avumi no aretaru miyako wo yuku toki, Kaki-no-moto no*
過 近江荒都 時 柿 本
Asomi Hitomaro ga yomeru uta.
朝臣人麿 作 歌

(1) (Tama-tasuki)
玉 手次
(2) Unebi no yama no
畝火之山乃
(3) Kasivara no
橿原乃
(4) Visiri no mi-yo yo
日知之御世從

(5) Aremasisi
阿禮座師
(6) Kami no kotogoto
神之盡
(7) (Tuga no ki no)
槻木乃
(8) Iya tugi-tugi ni
彌繼嗣爾
(9) Ame no sita
天下
(10) Sirosimesisi wo
所知食之乎
(11) (Soramitu)
虛見
(12) Yamato wo okite
倭乎置而
(13) (Awoni yosi)
青丹吉
(14) Nara-yama koyete
平山越而
(15) Ikasama ni
何方
(16) Omovosikeme ka?
所念計米可
(17) (Ama-zakaru)
天離
(18) Vina ni va aranedo
夷者雖不有
(19) (Iva-basiru)
石走
(20) Avumi no kuni no
淡海國乃
(21) Sasanami no
樂浪乃
(22) Ovotu no miya ni
大津宮爾
(23) Ame-no-sita
天下
(24) Sirosimesikemu
所知食兼
(25) Sumerogi no
天皇之
(26) Kami no mikoto no
神之御言能
(27) Ovomiya va
大宮者
(28) Koko to kikedomo
此間等雖聞
(29) Ovo-tono va
大殿者
(30) Koko to ivedomo
此間等雖云
(31) Kasumi tatu
霞立
(32) Varu-vi ka kireru?
春日香霧流
(33) Natu-kusa ka
夏草香
(34) Sigeku narinuru?
繁成奴留
(35) (Momosiki no)
百磯城之
(36) Ovo-miya-dokoro
大宮處
(37) Mireba kanasi mo!
見者悲毛

Translation.

(4) Since the Time of the Sun-knower (Zimmu Tennô) (3) of Kasivara (2) near Mount Unebi (1) (minding of precious sleeve-bands fastened round the neck), (6) all the Gods (Emperors) (5) who have been born and lived there (8) more and more in constant succession (7) (minding of the Tuga tree's branches)), (10) Though they have ruled (9) that which lies under the Heavens ..... (12) Leaving Yamato (11) (Once seen from Heaven) (14) crossing over the mountains of Nara (13) (minding of green-red oak) (15) In what manner (16) will He have thought? (18) though it is no march or borderland (17) (Heaven-far separated (from the capital)) (27) the Palace (26) of our Heavenly (25) Ruler (24) who has governed (23) this under-the-Heaven's (country) (22) in the Palace of Ovotu (21) near Sasanami (20) in the land of Avumi (19) (minding of rapids overflowing the rocks). (28) though I have heard it is here (29) The great Hall (30) though they say it is here (32) Has the spring-day (31) in which hazy mist rises (32) become misty? or (33) have the summer-herbs (34) become so dense? (37) O, how sad I am, when I look at (38) the place where (once) the Palace stood (35) (spread-out a hundred-fold!)

General Remarks.

N. II-285, Tentśi 6-III-19 (667) "The capital was removed to Avumi. At this time the common people of the Empire did not desire the removal of the capital. Many made satirical remonstrance. and there were also many popular songs. Every day and every night there were numerous conflagrations." (see also I—16 and 17). The Palace was that of Ovotu (mentioned in the uta) in Avumi, whither the capital was removed from the Wokamoto Palace in Asuka. *Kakinomoto no Asomi Hitomaro* (662—710) see Introduction, Principal poets page 8.

Grammar.

(1) (*Tama-tasuki*), m.k. with *Unebi,* because '*une*' means 'nape of the neck', and the 'precious sleeve-bands' are fastened round the neck. (2) *Unebi no yama,* in Yamato kuni (see I—13).

(3) *Kasivara*, the first capital of Źimmu Tennô (see Introduction, History, page 16). (4) *Vi-siri*, sun knower or sun ruler, as he was a descendant of the Sun-goddess Amaterasu. (cf. *sirosimesu*, to let know (and summon).) *yo* is *yu* or *yori*. (5) *aremasisi*, *si* II of *ki* suffixed to *aremasi*, V of *aremasu*, *are*, V of *aru* (v.i. 下二), and *masu*, to be, exist, dwell later the honorific verb. *aru*, is to be born, *umaru*, and is closely related to *ara* (Ueda 137—II): *aràtà nàru koto. aràtà*, *aràtàsi*, which became *atàràsi*, by metathesis. A modern Japanese rendering of this verb might sound *umare-sumavi.si*. (6) *Kami*, as the Emperors, descending from Amaterasu, are deified after their death, they are called: *kami* here. (7) (*tuga no ki no*); m.k. with *iya tugi-tugi ni*, in regular succession as the branches of the Tsuga tree; there is also a play upon words, *tuga* and *tugi*. (9) *Ame no sita*, is a Chinese expression for 'the world', i.e. the country par excellence, Japan. (10) *Sirosimesisi wo*, *wo* is *mono wo* though, given the fact that, hence the Rentaikei-II: *si* of *ki* past tense particle to the Renyôkei-V: *sirosimesi* of *sirosimesu* (v.t. 4), an honourable verb for *sirosu* (v.t. 4), which is again an hon. verb for *siru* (v.t. 4) according to Ueda. *sirosu* may be a causative of *siru*: to make the Imperial will known to the people, and *mesu* may be to summon. (11) *Soramitu*, N. I—110, Źimmu (667 B.C.) "Now I have heard from the Ancient of the Sea, that in the East there is a fair land encircled on all sides by blue mountains. Moreover there is here one who flew down riding in a Heavenly Rock-boat. I think that this land will undoubtedly be suitable for the extension of the Heavenly task (further development of the Imperial power), so that its glory should fill the universe. It is doubtless, the centre of the world. The person who flew down was, I believe, *Nigi-haya-hi*. Why should we not proceed thither and make it the capital? "This is *Yamato* which was thus 'seen from Heaven' by *Nigi-haya-hi*. *Yamato*, the province is meant here, though it is also used for Japan. (13) *Awoni yosi*, m.k. with Nara. (see I—17 (3)). (15) *Ikasama ni*, *sama* is state, condition, form, shape, manner, appearance 'in what manner' is therefore the literal translation. (16) *Omovosikeme ka*, again a perfect, Izenkei-III, in independent use, (see I—21, Script (5).) *kemu* is *ke*,

Mizenkei-IV of *ki* plus *mu* Rentaikei-II or Śûśikei-I of *mu* past tense future (fut. ant.) The future force is sometimes very weak. (See P. Table VI, page 713). This *keme* is suffixed to Renyôkei-V of *omovosu* (v.t. 4), same as *obosu*, and *obosimesu*. (17) (*Ama-zakaru*) far away as Heaven, with *vina*. As the province of Avumi, mentioned in line (20) was not at all *amazakaru* as the Kogi explains in a long note, line (18) is correct in the present reading. (19) (*Iva-basiru*) rock-running or -flowing, refers to the many rapid streams running towards lake Ava no umi (Biva), '*ava*' written as and supposed to be foam. Dickins says, "With Afumi it implies the meaning of *afu*(*reru*) *midzu*, overflowing waters". Perhaps the Japanese poets of that time never thought of 'Avumi' as '*Ava*' and '*umi*', but actually heard '*avuru*' at least the beginning of it, in 'Avumi', though '*ava*', foam is not at all a bad motive for a '*iva-basiru*' epithet. (21) *Sa sanami*, is said to be a place name here, though it might be a m.k., meaning small waves, ripples. (22) *Ovotu*, large harbour, on the West shore of the lake, (near the later Kyôto). (24) *Siro-simesikemu*, see, lines (10) and (16). (25) *Sumerogi*, *sumeroki*, *suberogi*, *suberagi*, *sumeragi*, — '*-gi*' or '*-ki*' is the 'male', '*-mi*' the 'female' indication, (cf. Izana.gi and Izana.mi), *sumera.mi* stands for Empress. '*sumera*, *subera*, *sumero*, *subero*', must be the essential prefix indicating the ruling, governing. '*subu*' is to unite in one, tie, be strict, control, govern, and this is the same as '*sumu*'. Prof. Shimoi says, '*sumu*' is to be pure, clear up, complete, and as the purest, the divine descendants of the Sun-Goddess, ruled, 'to be the purest' must be identical with 'to be a ruler'. 'Ueda gives '*sumu*', (v.i. 4) to be pure, clear; '*sumu*', (v.i. 4) to end, finish, be completed, and *sumu* (v.t. 4) same as *subu* (v.t. 下二) to rule, govern. (26) *mikoto*, an hon. affix to the name of a God or Emperor or the hon. words or command of an Emperor or God. (25) and (26) must therefore be translated as 'the Heavenly Ruler'. (29) *Ovotono*, the Great Hall, is part of the (27) *Ovomiya*. (32) *kireru*, *kiru*, (v.i. 4), to become misty, to *mist*, here the Rentaikei-II, under influence of *ka*. It is the perfect form: Has the springday .... become misty? (34) *narinuru*, Rentaikei-II through *ka*. *-nuru*, II of *nu* (1) from *inu*, to

depart, disappear, past tense, the action is completed from inside (by itself) and therefore generally suffixed to v.i. (see P. Table VI, page 713). (35) (*Momosiki no*) *momo*-100, *siku*, to spread. Or *si* stones and *ki* timbers? At any rate the meaning is vast, well fortified, grand. It is m.k. by *Ovo-miya*. (37) *kanasi mo*, *mo* suffixed to I, (see I—2, (11) Grammar), has emphasizing force.

Script.

Dai. Avumi, 近江 "In olden times, lake Biva was called *ítika-tu-ava-umi* (near foaming lake), contrasted with Hamanako, then named *Tovo-tu-ava-umi* (distant foaming lake), and these two names contracted into *Ômi* and *Tôtômi* have become the names of the two provinces". (Papinot).

Text. (2) *Unebi*, 畝, correct form but seldom used, 畝 is generally used. (10) *Sirosimesisi*, 所知食之 partially Chinese construction. (13) *yosi*, 吉 *kariźi*, see I—17 (3). (14) *Nara*, 平 need not be an *ateźi* as *narasu* means to make even or level. (16) Partially Chinese constr. (25) *ateźi*. (26) *mikoto* 御言, hon. word, command, but not used any more in this sense here. (28) and (30) *koko*, 此間 *ateźi*; *kike.domo* and *ive.domo*, Chinese constr. (35) (*Momosiki no*) 磯 in the sense of *iso*, rocky shore >*isi*, stones, in composition, *-si*. 城 *ki* is an old word for *stockade*, stronghold, homophon of and perhaps synonymous with *ki* tree, wood.

Different Readings.

(4) *yo* may be read *yu*, and I think this must be preferred because *yu* is older than *yo* (see all the sounds on *-o*, probably from older *-u*. Introduction, page 33 ff.). *Vi.siri*, or *vi.ziri*. (10) *sirosimesi kosi*... 食來, but this is rejected. (12) *Yamato wo oki*,... 置. In the first place there are only six syllables, and then, having left, is better than leaving. (14) *Nara-yama wo koye*, 越 though Ueda gives *koyu* (v.i. 下二), this may have been transitive at the same time, so that both readings may stand. I prefer the text. (16) *Omovosimese ka*, *omovosu* and *omovosi.mesu* (v.t. 4) have the same meaning, and both are possible in the context. Still the text reading must be preferred because the

-kemu suffix gives a slight uncertainty which is natural here (31—34) *Varu-kusa no/sigeku ovitaru/kasumi tatu/varu-bi no kireru.* This version gives two facts, which do not accord with (27—30) "Though they say it must be here...." which asks for a hypothesis: "Perhaps it is hardly visible because of the hazy spring mist or because of the summer herbs that have grown so densely". There is the inconsistency of the two seasons, but summer herbs do not imply summer time, though the argument is rather weak.

I—29. *Kaveśi-uta.*

反　歌

(1) Sasanami no　(2) Siga no Karasaki
樂浪之　思賀乃辛崎
(3) Sakiku aredo　(4) Ovo-miya-vito no
雖幸有　大宮人之
(5) Vune maṕi kanetu.
船　麻知兼津

Translation.

(3) Though (2) Karasaki in Siga (1) near Sasanami (3) lies calm and still (and the times are favourable) (5) Alas, I cannot expect the (pleasure) boats (4) of the courtiers!

General Remarks.

See the Naga-uta I—28.

Grammar.

(1) *Sasanami,* as in I—28 (21), a place name, though it might be taken as M.K., little waves, ripples. (2) *Siga,* Avumi kuni, Siga kôri. *Karasaki,* a cape, promontory in Siga. (3) *sakiku aredo,* pronounced, *sakikaredo* (final falls away before initial, making five syll.). *saki,* (名) same as *saki.vavi* (*saivavi*): happiness, safety, implying that things are unaltered, peaceful, calm. Perhaps this *-ku,* like all adverbial endings, is *ko*(*to*), or place.

(5) *vune* is pleasure boat, *mati*, to expect, hope for, look out for, (*ma, me,* eye). *kanetu, -tu,* śûśikei-I to the Renyôkei-V of (*kanu*) (v.i. 下二), difficult to do, cannot, not being able to, often written with 不得 or 不勝. There are numerous instances where (*kane-*) is written in Manyôgana, so there is no doubt about the form. Nevertheless Sansom says in his Historical Japanese Grammar page 221: "There is also a verb (*kaneru* or *kanuru*), meaning 'to be unable', used as an auxiliary in such compounds as (*yukikaneru*), 'to be unable to go'. It is not found in the early language, but in the Nara period there occurs a verb (*kate-*).... It is probable that this verb is cognate with (*katashi*), 'hard', and (*kaneru*) may be related to it". And here he speaks of the medieval and later languages. Is it possible for a modern grammarian to overlook such forms, for the statement is too positive to be a slip of the pen.

Script.

(1) *Sasanami,* 樂 (*sasa*) is *ateźi*, and comes from the *onomatopoeia* (*satu-satu*) or (*sati-sati*), a pleasant, musical sound, hence the character 樂. (3) Partial Chinese constr. (5) *kanetu*, written with the character for (*kanu*) 兼, (v.t. 下二), to do two things at the same time, even now used for both verbs.

Different Readings.

(4) *Ovomiya-bito*, but as this is manaźi, it can be read as one pleases.

I—30. (2nd *Kaveśi-uta*)

反　歌

(1) Sasanami no
左散難彌乃
(2) Siga no ovowada
志我能　大和太
(3) Yodomu tomo
與杼六　友
(4) Mukasi no vito ni
昔　　人二
(5) Mata mo avame ya mo?
亦　母相目八毛

Translation.

(3) Even if it is calm (stagnant, sluggish, UNALTERED) (2) the great bay (creek) of Siga (1) near Sasanami (5) Will there ever more be the meeting (4) of the people (courtiers) of olden times?

General Remarks.

See the nagauta I—28.

Grammar.

(1) *Sasanami*, see I—28, (21) and I—29, (1). (2) *Siga*, see I—29, (2). *ovowada*, a large bay or creek with sluggish, stagnant water. Though the Manyôgana is mostly used for the nigoried form (*da*), it may be used for the pure form (*ta*); (see the (*ta*)-list, and the Ancient reading (*t'âi*)). Ueda gives two (*wata*), the sea, ocean 海, and a curve, bend, corner, turn, nook, 曲. This last meaning is implied here and especially the quality of remaining in the same place, unaltered, whereas the surroundings have changed so much. (3) *Yodomu*, (v.i. 4) to be sluggish, stagnant, (*tomo*) even if, suffixed to śûśikei-I (cf. *-domo*, though, to Izenkei-III). (5) *ya mo*, to Izenkei-III, indicates doubt and a question, in fact a rhetorical question. For the independent use of the Perfect see I—21, Script (5) and I—28, (16).

Script.

The usual varieties.

Different Readings.

(2) *Vira no ovowada*, 比良, which is possible, as there exists a place, mountain, gulf, and bay of that name in Siga kôri, Avumi kuni, but the *sôśo* forms are so very different that this cannot be a misreading of the text characters. (5) *Avamu to move ya?* do you think we shall ever meet again? (No, never)!

I—31. *Taketśi no murażi Kuro-hito ga, Avumi no miyako no*
高市 連 黑人 感傷 近江
aretaru wo kanaśimi yomeru uta.
舊堵 作 歌

(1) Inisive no
古
(2) Vito ni ware are ya!
人爾和禮有哉
(3) Sasanami no
樂浪乃
(4) Vuruki miyako wo
故 京 乎
(5) Mireba kanasiki.
見者悲才

Translation.

(2) Is it because I am a man (1) of former times? (5) When I see (4) the old capital (3) near Sasanami, (5) O how sad I am!

General Remarks.

There is nothing known about Taketśi no murażi Kuro-hito. *Avumi no miyako*, see I—16, I—17, and I—28.

Grammar.

(1) *Inisive no vito*, are the people of the *Ovotu* palace in Avumi kuni, Siga kôri. The first two lines are to be read: '*Ware va Inisive no vito nite areba ni ya*, (*are*) gives a condition, state of things, as we have seen before (I—21 Script (5) etc.) (3) *Sasanami*, pl.n. see I—28 (21), (5) *Kanasiki*, Rentaikei-II because of (*ya*).

Script.

(3) *Sasa(nami)*, 樂 ateżi see I—29 (1). (5) (*ki*) 才 is an old word meaning measure and one of the KUN *no kana.*

Different Readings.

Dai. Kuro-hito is sometimes read Furu-hito 古人 incorrectly.

I—32. Same author.

(1) Sasanami no
樂 浪 乃
(2) Kuni tu mi-kami no
國 都美神 乃
(3) Ura-sabite
浦 佐備而
(4) Aretaru miyako
荒有 京
(5) Mireba kanasi mo!
見者 悲 毛

Translation.

(3) The Heart (2) of the God of the land (1) of Sasanami, (3) being lonely and desolate, (5) Ah, how sad I feel when I look at (4) the capital that has (consequently) gone to ruin and is lonely and desolate.

General Remarks.

See preceding *uta.*

Grammar.

(1) see prec. *uta*'s. (2) *Kuni-tu-mi-kami,* opposite to *Amatu-kami,* the Heavenly Gods. (3) *Ura-sabite,* (*ura*) is inside, inner part, 'heart'. (*sabu*), 淋 (v. i. 上二) *kokoro ni sabisiku omovu,* to feel lonely and desolate. (*sabu*), 荒 (v. i. 上二) *otorovu,* to decline, decay, fade, become worse, grow desolate, go to ruin. (*sabu*), 銹, 錆 (v. i. 上二) to become rusty, old, all three may be related. *-sabu* (*setsubi* 接尾) to have the attitude of, is probably (*sa*) a demonstrative, and (*bu*), connected with (*-buru,* v. i. 4), to behave like, have the attitude of. The text verb, though written with the second character, has the significance of the first. (cf. P. Table VI. Particles suffixed to Taigen, page 722, and 728). (5) (*mo*), to śûśikei-I has emphasizing force and is a Tansoku-ži 'lamentation word' here.

Script.

(1) see prec. (2) 美 (*mi*) stands for 御. (3) 浦 (*ura*) is also *karizi* for 心. (4) *aretaru, arete-aru.*

Different Readings.

(5) *Mireba kanasiki,* 才 instead of 毛. This is impossible, as there is no *musubi* in this uta. (see P. List of Grammatical Terms, page 745).

I—33. *Ki no kuni ni idemaseru toki, Kavasima no mi-ko no*
幸 于紀伊國 時 川島 皇子
yomimaseru mi-uta.
御作 歌

(1) (Sira-nami no)
白浪 乃
(2) Vama-matu ga ye no
濱 松 之枝乃
(3) Tamuke-gusa
手 向 草
(4) Iku-yo made ni ka
幾 代 左右二賀
(5) Tosi no venuramu?
年 乃經去良武

Translation.

(3) O hand-offering-herbs (2) (hung) on the branches of the pine on the beach (1) (where the white waves roll in) (4) Until how many generations (5) will the years have passed by?!

General Remarks.

Kavasima no miko, N. II—288, Tentśi 7—11, (668).. *Shikobuko no Iratsume* (one of the four palace women who bore sons and daughters to the Emperor) had one son and two daughters. The first was called the Imperial Princess Ohoye, the second was called the Imperial Prince *Kahajima*, and the third was called the Imperial Princess Idzumi. N. II—368, Temmu, 14-I-21 (685). On this day,... the Imperial Prince *Kahashima*... was granted the rank of Jô-dai-san (pure great third rank). N. II—404, Dźitô, 5-IX-9 (691) The Imperial Prince *Kahashima* Of Jôdaisan Rank, died."

The Kogi says that this 'going out' of the Emperor (Empress) took place in the fifth year, ninth month of the Empress Dźitô, but before the death of Prince Kavasima no such 'going out' is

mentioned. Some say it happened under the Empress Saimei, but this was before Kavasima's birth. On the other hand the Empress Dżito is mentioned as going to *Yosino* but not to *Ki no kuni.*

Grammar.

(1) *Siranami no,* m.k. with *vama.* (3) *Tamuke-gusa,* are herbs offered to a God and hung in the branches of a pine tree. *Tamuke,* is a *ta-mukuru koto,* the fact of offering to a *kami* or *Butsu,* or the offering itself. (4) Kamotśi says that (*ka*) is 'a doubtful (*ka*)', indicating the true nature of an ordinary question. Here rather an open question and (*ka*) is more of an exclamation that an interrogation. (5) *venuramu,* (*ramu*), *aran, arô* in coll., prob. future, probability, slight doubt (see Kamotśi's remark on (*ka*)); (*nu*)-V, is the śûśikei-I past tense suffix to the Renyôkei-V of *vu,* (v. i. 下二) to pass.

Script.

Dai. Ki no kuni is written with the characters for *Kii* 紀伊, but the text-reading seems to be the older one.

Uta. (4) *made,* ateźi for 迄. Chinese way of expressing such ideas, (cf. far-near, distance etc.) Here, left-right, until. (5) (*nu*), 去 from *inu* to depart, disappear, go away, past tense particle (see P. Table VI. page 713).

Different Readings.

(5) *Tosi va venikemu* 年者經爾計武. As the sôśo forms do not resemble one another, I do not see an explanation. Grammatically it is possible, but it gives a higher degree of certainty than the text reading.

I—34. *Se no yama wo koye-tamavu toki, Abe no Hime miko*
越勢能山 時阿閇 皇女
no mi-yomimaseru mi-uta.
御作 歌

(1) Kore ya kono
此 也 是
(2) Yamato ni site va
倭 爾四手者
(3) Waga kovuru
我 戀 流
(4) Kidi ni ari tivu
木路爾有云
(5) Na ni ovu Se no yama!
名二負勢能山

Translation.

(1) Is this that (5) Se no yama, bearing the name of (3) my beloved (Lord) (4) on the Ki-road (2) In Yamato?!

General Remarks.

Se no yama, Ki(i) no kuni, Naga kôri. *Abe no Hime miko*, N. II-287, Tentśi, 7-II-(668) Next there was the younger sister of Wochi no Iratsume, named Mehi no Iratsume. She gave birth to the Imperial Princess Minabe and the Imperial Princess Abe. (Gemmei-Tennô, 707—715) When the Imperial Princess Abe possessed the Empire, she dwelt in the Palace of Fujiwara. She afterwards removed the capital to NARA.

Grammar.

(1) *ya* may be thought at the end of the *uta*. (2) *ni site* 'being in', which shows the double value of *su*, 'to do', and 'to be'. (3) *Waga kovuru*(*kimi no*) ... (4) *tívu*, *to ivu*, final falls off before initial *tivu*. (5) *na ni ovu Senoyama*, the, the name (of ....) bearing Senoyama.

Sript.

Dai. 阿閇 ought to be read *Ave*, because 閇 is the Manyô-gana for the pure sound. (See へ-list, Introduction (62)).

Uta. (1) *Kore ya kono*, according to the characters, 此也是 this line can just as well be read *Kono ya kore*, *kono ya kono* or *kore ya kore*, since manaźi is used, but the context shows us the only right way. (4) *ki*, 木 is kariźi for 紀.

Different Readings.

(1) *Motowori* prefers to read *Kore ya kano*, which seems better in the context but is a very irregular or rather incorrect reading for 是. (4) 云 may be read *tívu* or *tovu* as one pleases. *tivu* is *t(o)ivu*, and *tovu* is *to vu*.

I—35. *Yosinu no miya ni idemaseru toki, Kaki-no-moto no*
吉野 宮 幸于之時 柿 本
Asomi Hitomaro ga yomeru uta.
朝臣 人麿 作 歌

(1) (Yasumisisi)
八隅知之
(2) Waga ovo-kimi no
吾 大 王 之
(3) Kikosiwosu
所聞食
(4) Ame no sita ni
天 下爾
(5) Kuni va simo
國 者思毛
(6) Sava ni aredomo,
澤 二 雖有
(7) Yama kava no
山 川 之
(8) Kiyoki kavuti to
清 河內跡
(9) (Mi-kokoro wo)
御心 乎
(10) Yosinu no kuni no
吉野乃 國 之
(11) (Vana-tiravu)
花 散 相
(12) Akitu no nuve ni
秋津乃野邊爾
(13) Miya-basira
宮 柱
(14) Vuto-sikimaseba,
太 敷座波
(15) (Momosiki no)
百 磯城乃
(16) Ovo-miya-vito va
大 宮 人者
(17) Vune namete
船 並氏
(18) Asa-kava watari,
旦 川 渡
(19) Vuna-kivovi
舟 競
(20) Yuvu-kava wataru.
夕 河 渡
(21) Kono kava no
此 川 乃
(22) Tayuru koto naku
絶 事奈久

(23) Kono yama no
此 山 乃
(24) Iya takakarasi.
彌 高 良之
(25) (Oti-tagitu)
珠 水激
(26) Tagi no miyako va
瀧 之 宮子 波
(27) Miredo akanu kamo!
見禮跡不飽聞可

Translation.

(6) Though they are numerous (5) those (fine) lands (4) in the 'under-Heaven' country (3) governed (2) by our great Empress (1) (who has calmed down and made peaceful [the country]), [none is fairer than] (10) the land of Yosinu (9) (that delights the Royal heart) (8) where there are the beautiful, pure surroundings (7) of mountains and rivers (13) and where the palace-pillars (14) are extended (erected) broadly (12) in the plain of Akitu (11) (minding of falling flowers). (16) The people of the great Palace (15) (hundred-fold spread-out), (17) ranging the boats next to one another, (18) cross the morning-river; (19) doing a boat-race, (20) they cross the evening-river. (22) O, The endlessness (21) of these rivers, (23) and these mountains (24) seem more and more high! (27) Though I look and look (26) at the 'Tagi'-capital (25) (minding of waterfalls, falling roaring down), (27) I do not get enough of it!

General Remarks.

Kamotśi says: "As the Empress Dżitô (687—696) went so often to 'Yosinu-Palace', we do not know for certain which time is meant here. *Kakinomoto Hitomaro*, see Introduction, Principal Poets, page 8.

Grammar.

(1) (*Yasumisisi*), m.k. with *ovokimi*, Sovran, See I—3, Grammar (1). (3) *Kikosiwosu*, (*kikosu*) to cause to hear, let (the people) hear (the Imperial words), (*wosu*) is *sirosu*, *sirosimesu*, to let know, govern, rule. (5) (*simo*), is emphasizing, the very, just (see P. Table VI, page 729). (6) *sava ni*, numerous, many, manifold, (7) *Yama kava*, is mountains and rivers, but *yama-gava* is moun-

tain-rivers. Though (*kava*) is *manaźi*, the commentators desire us to read (*ka*) pure, not nigoried, which gives far the best meaning. (8) *kavuti*, is *kava-uti* and it is also written like that. It means 'among the rivers' or 'the river-surroundings', final falling away before initial, which is obvious in this spelling. I think Dickins has been misled by the old spelling-system with its intolerable inconsistencies, since he says, (Japanese Texts, page 13, note 2), "*Kafuchi* = *Kaha-fuchi*, river-pools, now *Kawachi*, written *Kaha-uchi*, 'amongst the rivers'. Perhaps in ancient times *uchi* was pronounced *fuchi*. (Aston's Gramm., p. 34)." For the same ヽ-line, three different consonants are used, *f*, *h*, and *w*, which cannot possibly give a clear idea of the development of sounds. Our *u*-list shows us that Manyôgana (*u*) came from (*ju*), (*g*-), whereas the フ-list gives (*p*), (p^c), or (b^c)- as initials. It is clear that '*uchi* in ancient times was perhaps not pronounced *fuchi*'! It is unnecessary to say that 'Aston's Gramm. p. 34 (which undoubtedly must be page 30 in the 3rd edition) is perfectly innocent of this etymology. Aston says: "The aspirates of the syllables *ha*, *hi*, *fu*, *he*, *ho*, are often vocalized into *u*, the vowels of these syllables at the same time being dropped . . ." and then proceeds to give some examples. With reference to my remarks on this passage (Introduction, 'On the Transcription and Transliteration of the Japanese Kana' page 41), *kaha-fuchi* (in Dickin's spelling) would become *Kaha-fchi*, *Kaha.uchi*, *Kahôchi*, or *Kawôchi*. *kiyoki*, refers to *yama* and *kava* as well, "a mountain and river's beautiful (river) surrounding." (9) (*Mi-kokoro wo*), m.k. with *Yosinu'*. *Yosi* (*tote*), feeling as good for the heart. See I—26, the *uta* with *yoki*, *yosi*, *yoku*, and *Yosinu* mixed up in an unpleasant way by Temmu Tennô. (11) (*Vana-tiravu*), m.k. with *Akitu no nuve*, perhaps because of *aki*, autumn, when the blossoms are scattered. *tiravu*, does not always mean scatter, says D. but may mean make full show of". As there are chiefly plum and cherry-trees there, we must not combine this last meaning with *aki*, autumn, but simply with *Akitu no nuve*, the plain of *Akitu* where there are so many plums and cherries. *tiravu*, (v.i. 4) is the so-called 'lengthened' form of *tiru*, but as *tiravu* is written in this case with *tiru* and *avu* (散相) Kamotśi

is not content with his otherwise ready explanation: 'lengthened' form, but says (*ra*) is (*ria*), which he of course deduces from the script *tíri-avu*. I donot believe in these 'lengthened forms', of which there are numerous examples in the Manyôšû, but cannot yet prove the existence of a 'root', 'stem' or 'nomen actionis', which would be **tíra* in this case. In form, the Mizenkei-IV (negative base) resembles this 'n.ac.', and may even be identical with it, but it is clearly seen here that *tíra* is not a Mizenkei-IV of *tíravu*, which would be *tírava*. According to my theory, *tíru* would be *the contracted form* of *tíravu*, and this verb, being a *yodan*, has a Mizenkei-IV *tíra-* which accidentally is homonymous with our 'n. ac.' (see also I—1 (6)). (12) *Akitu no nuve*, see I—2 (12), where Aston's words are quoted: "The real meaning of Akitsushima is 'the region of harvests'. It has nothing to do with *akitsu*, the dragon-fly". Here, however, (*tsu*) is a genitive particle, which is impossible in the text, since (*no*) follows (*akitu*). So (*akitu*) must be taken as 'dragon-fly, (the appearance of the province of Yamato) if we should choose to translate this proper name, but for the poet this was of course no objection to looking for a m.k. suiting (*aki*), autumn! *nuve*, is plain-side or region. (14) *vuto-*, in adverbial use with *sikimaseba*, means 'broadly, thickly, densely, widely'. *siku* is to spread, extend, used here in the sense of to erect, construct. (15) (*Momosiki no*) m.k. with *ovomiya*, see I—28 (35). (18) and (20) morning and evening-river are of course the same river in the morning and evening. *wataru* is to cross, but might also mean 'to navigate'. (19) *kivovi*, is a race, competition, match. (22) *Tayuru koto naku*, 'the fact of ending is not'. (24) *takakarasi, takaku arasi*, 'seems to be high'. (*rasi*) can never be a genuine suffix (originally an independent word) as not a single Japanese word begins with an (*r-*). As (*ari*) does not take a conclusive suffix (see P. Table V), we must take (*arasi*) as (*arurasi*), which however leaves (*rasi*) itself unexplained. It is conclusive here. (25) (*Oti-tagitu*), m.k. with (*tagi*). In IX. 51 we find (*oti-tagiti*), so there is no question of (*tu*) being a genitive and (*tagitu*) (v.i. 4) means to boil, rush down, roar. (26) *Tagi no miyako*, this capital is named thus, because there were rapids

close to the town. (27) *miredo akanu kamo*, is a common phrase often used to express great admiration. (*kamo*), excl. of doubt, sorrow, regret, wonder, is suffixed to the Rentaikei-II (*nu*) of the negative suffix (*zu*). (*aku*), (v.i. 4), to be satiated, to be fully satisfied, to have enough of.

Script.

(3) *Kikosiwosu*, partially Chinese constr. (8) *Kavuti* 河内, *kava-uti* (see Grammar). (*ka*) cannot be Manyôgana because 河 is the Manyôgana (*ga*)! (14) 波 is the pure sound, the nigoried (*ba*) is mostly written with 婆. The present spelling shows the little difference between (*va*) and (*ba*) and the possibility of confusing these two in Manyô times. (15) (*Momosiki no*) see I—28 (35). (24) *takakarasi*, *takak*(*u*)*a*(*ru*)*rasi*, in most cases written with 有之, here 有 is mistaken for 良. (25) *oti-tagitu*, 珠 and 隕 have nearly the same *sôśo*-forms, so we must read (*oti*) as first component. The following two characters are read (*tagitu*) as *ateźi* 'water'-'dashing against' are the true meanings. (27) *akanu*, 不飽 Chin. constr.

Different Readings.

(3) *kikosiwosu*, may also be read *kikosi.mesu*. (6) *Sava*, 澤 *kariźi* for 多. (17) *namete*, 並氏 is sometimes read *namemu*, mistaking 氏 (te) for 六 (*mu*). This reading is *imiźiki higa koto* an extraordinary absurdity!, says Kamotśi, which is perfectly true. (25) (*oti-tagitu*), 珠水激 which stands for 隕水激 as we have seen above (script (25)), is read (*iva-basiru*). (*-basiru*) could be defended since it is an *ateźi* like *tagitu*, but *iva* cannot possibly be read out of 珠 and its different *sôśo*-forms. But (*iva-basiru*) is an often used m.k. for (*tagi*), thus explaining its improper appearance here. Another reading is (*tama-midu no*) (*no*) is a puzzle, unless 激 is misread for 能. Though (*Tama-midu no*) is not a recognized m.k., it could serve very well as such, because (*midu*) in the expression (*tama-midu*) may mean

(*tagi*) as well. In that case 水激 may be read (*midu*); (*no*) is added also to make up five syllables and because so many m.k. end in (*no*).

I—36. *Kaveśi-uta.*

反歌

(1) Miredo akanu
雖見飽奴
(2) Yosinu no kava no
吉野乃河之
(3) Toko-name no
常滑乃
(4) Tayuru koto naku
絶事無久
(5) Mata kaveri-mimu.
復還見牟

Translation.

(1) Though I look and look I do not get enough of (2) Yosinu's river. (5) Would I could come back again (and again) to look at it (4) endlessly (3) as the eternal slipperiness (smoothness) (of the river-bed).

General Remarks.

See preceding *naga-uta.*

Grammar.

(1) See I—35 (27). (3) After (*no*) we can imagine (*gotoku*) (*toko-*) eternal, occurs in many compounds, II—102 (133) *toko-miya*, II—89 (2) *toko-tova* for *toko-to (i)va* or *toko-tu-iva* II—80 (4) *toko-tu-mikado*, VI—98, *toko-va*, I—22, *toko-wotome*, II—102 (85), *toko-yami ni*, I—49 *toko-yo* etc. *tokosive(no)* has the same meaning. (*name*) from (*nameru*), v.i. 4), *nameraka nite ari, suberu bakari nari*, to slide, be smooth, be slippery. (4) See prec. *naga-uta*, line 22. (5) *mata*, again, for the second time, has a wider meaning in this context, as I have shown in the translation. (*mimu*), expresses a strong desire, stronger than a Fut. Adhort.: 'Let me (come back and) look at it', but 'I should like to ....,' 'would I could look at it ....'.

Script.

(1) *miredo,* Chin. constr. (3) We find (*toko-name*) written with 床 for (*toko*), meaning floor, bottom, but for 'river-bed', (*soko*) ought to be used, so, if 常 is written with 床, this must be a 'kariżi' for (*toko*)-, eternal.

Different Readings.

None.

I—37. (1) (Yasumisisi) 安見知之 (2) Waga ovokimi 吾大王
(3) Kamu-nagara 神長柄 (4) Kamu-sabi sesu to 神佐備世須登
(5) Yosinu-gava 芳野川 (6) Tagi tu kavuti ni 多藝津河內爾
(7) Taka-tono wo 高殿乎 (8) Taka-sirimasite 高知座而
(9) Nobori-tati 上立 (10) Kuni-mi wo sureba, 國見乎爲波
(11) (Tatanaduku) 疊有 (12) Awo-gaki-yama 青垣山
(13) Yama-tu-mi no 山神乃 (14) Maturu mituki to 奉御調等
(15) Varu-ve va 春部者 (16) Vana kazasi moti 花插頭持
(17) Aki tateba 秋立者 (18) Momidi-ba kazasi 黃葉加射之
(19) Yuvu-kava no 遊副川之 (20) Kami mo 神母
(21) Ovo-mi-ke ni 大御食爾 (22) Tukave-maturu to 仕奉等
(23) Kami-tu-se ni 上瀨爾 (24) U-kava wo tate 鵜川乎立

(25) Simo-tu-se ni 下瀬爾
(26) Sade sasi-watasu. 小網刺渡
(27) Yama kava mo 山川母
(28) Yorite tukavuru 依氏奉流
(29) Kami no mi-yo kamo! 神乃御代鴨

Translation.

(2) Our Sovran (1) (who has calmed down and made peaceful the country) (3) worthy of a God (4) and doing a God-behaviour, só (8) high-commanding (7) the Great Hall (of the Palace) (6) in the river-surroundings of the rapids (5) of the Yosinu-river, (9) ascending (the mountain) and standing there (10) when She does a land-outlook, (14) as a (spontaneous) tribute-offering (13) of the God of the Mountains, (11) the piled-up hills (12) like a blue-green fence (15) in spring-time (16) bear flowers as decoration on their heads (17) and when autumn comes (18) they are adorned with (ruddy) maple-leaves (20) and even the God (19) of the Yuvu-river, (22) to serve as (food)-offering (21) for the Imperial Table (24) puts up a cormorant-fishing (23) in the upper-course of the river, (25) and in the lower course of the river (26) He spreads out across the river, the scoop-nets. (29) O, August age of the Gods (27) in which even (the Gods of) Mountains and Rivers (28) drawing near serve our Sovran!

General Remarks.

See I—35 Gen. rem. Hitomaro seems to have composed this *naga-uta*, though there is no *Dai.*

Grammar.

(1) See I—3, Grammar (1). (3) *Kamu-nagara*, while being a God, worthy of a deity. (4) *Kamu-sabi sesu to*, for the different (*sabu*) verbs, see I—32 (3). Prof. Shimoi considers that all the *sabu*'s are related, rusty, old appearance, time-honoured, solemn, silent, (f.i. '*sabi no aru kowe*, an imposing voice'), awe-inspiring, and rusty, desolate, lonely, gone to ruin. It may be true, but I

prefer the explanation given above (I—32 (3)). If Prof. Shimoi, who is considered a 'classical scholar' among the Japanologues in Italy, and who does not stand alone in this rather difficult question, is right, what about forms like II—49 (41), *Miya-bi-wo*, a capital-behaving man! I think this (*-bi*) is the same as we find in (*sabi*), and that it is connected with (*-buru*, v.i. 4), to behave like, assume the attitude of, as I have already stated above. According to my opinion this (*sabi*) differs widely from the (*sabi*) of *ura-sabite* deep-in lonely, desolate, though of course the meaning does not differ so very much, since one ought to be 'solemn, lonely, and awe-inspiring', if one "behaves like a God". (*sesu*) is an 'honourable Causative' of (*su*), to do. (see I—1 grammar (6). (*to*) is a demonstrative, and is mostly explained as (*tote*). (6) (*tu*) is a genitive particle. (*kavuti*) see I—35 Grammar (8). (7) (*taka-*) great, but (8) (*taka-*) is an honorary prefix. (*sirimasite*), to know, be knowing, skilled, clever, be able to rule, govern, the same as *sirosu*, *sirosimesu*. I do not think (*sirimasite*) may be taken in the sense of (*sikimasite*), to extend, construct, erect, as we have seen in the preceding *naga-uta*. (10) see I—2, Grammar (6). (11) (*Tatanaduku*), (v.i. 4) *tatamari-kasanaru*, to be piled up. This is (*tatana*) from (*tatanu*) and (*tuku*), or (*tatana*) and (*natuku*) of which combination one syllable has been dropped for euphony. The text as it stands, reads (*tatanavaru*) according to an old reading, and this verb is quoted in Ueda as (v.i. 4). Next to this stands a (*tatanavaru*) (v.i. 下二). Then there is still the verb (*tatanaru*) (v.i. 4) without quotations and (*tatanu*), (v.t. 下二) of which Ueda says that the Manyôgana 禰 is a mistake for 彌. In other words (*ne*) is a mistake for (*mi*), so all the (*na*, *ne*, *nu*) forms are simply misreadings of (*ma*, *mi*, *mu*) forms. I do not think this holds good, since we find (*tatana-*) written phonetically, without the possibility of a similar misreading as stated above. Moreover (*tatanavaru*) implies a verb *(*tatanavu*) which is nowhere mentioned, but which could easily be imagined on the analogy of many so-called 'lengthened' forms, with the advantage of forming five syllables in this way. At any rate (*tatanaduku*) is a reading, based on phonetic spellings, and therefore we may take this

form as basis for an inspection. [(*tatamaru* or *tatanaru*) are more or less correct readings depending on the genuineness of 有]. (*tatanaduku*) may be taken as (*tatana-duku*) or (*tatana-naduku*). (*tuku*) is to be attached to, stick to, adhere. (*naduku*, or *natuku*) the same as (*nabiku*), to bend, bow, yield. (*tatana*), which ought to be a Renyôkei-V, is a kind of 'stem' which may prove to be a 'n. ac.' (12) *Awo-gaki-yama*, the Empress stands on the top of a mountain, so it is only natural to see the 'piled-up hills' in spring and autumn haze as blueish-green, the true nature of (*awo*). With (*gaki*), a 'fence' or 'wall' may be meant, as well as 'fence > wooden fence, > trees. If we bear in mind the note on *akitu* I–2 (12), and the plain with the circle of blue mountains, also seen from the top of a mountain, my rendering may be right. (13) *Yama-tu-mi*, for *Yamu-tu-kami*, with (14) it can be rendered 'the Mountain God's tribute offering.' (*to*) is (*tote*), (*to site*) and can be translated as 'as'. (16) *Vana kazasi moti*, 'having inserted the flowers in (on) their heads; bear them. (*ka*) head, top part, hair or head covering, (*sasu*) to put into, insert, pierce. (20) There must be some corruption in this line, as Hitomaro could hardly have intended a clumsy three syllables instead of the usual seven. (21) (*ke*) meal or food. (22) *Tukave-maturu*, in its original significance, to serve and offer. (*to*) is (*tote*) as we have already seen many a time. Here it is rendered with 'as'. (23) (*se*) rapids or 'rapidly, swiftly flowing river'. (24) *U-kava*, cormorant river, sounds rather peculiar, though it may mean a cormorant used for fishing in the river. There is however another possibility. As Ueda says that (*u-kava*) and (*u-kavi*) are identical, I suggest connecting (*kava*) and (*kavi*), so that the text character must be *kariʒi*. (*kavu*) (v. t. 4) is to breed, rear, keep. (*u-kavi*) is literally Cormorant keeping, which implies 'cormorant fishing'. (*kava*) would then represent a primitive 'stem' or 'n. ac.' (see I—35, Grammar (11)). (*tate*) putting up, erecting, (ordering) is also used with (*mi-kari*). It cannot be a Meireikei-VI, because the transitive form is that of the *Simo-nidan* (下二) conjugation, which ought to have *tate-yo*! But this is not strictly necessary. The second verb in (26) is, however, decisive. If this was a Meireikei-VI, (*tate*) could be a Renyôkei-V, and still have an

Imperative force which is a common phenomenon. But (*sasi-watasu*) is conclusive and therefore (*tate*) must be Renyôkei-V, i. e. (v. t. 下二). We may draw this comparison, since the lines (23, 24) and (25, 26) are paralels. (26) (*-watasi*) is a misprint in the text for (*watasu*), corrected in the commentary. (27) *Yama kava*), Mountains and Rivers. 'Mountain rivers' would be (*Yama-gava*). (28) *Yorite*, drawing oneself near, approaching, (to lean on, or tend towards). (*tukavuru*), attributive for *Kami-no-mi-yo*, not for *Kami* alone. (*Kami*) may mean 'the Empress', says Kamotśi, but as the Sovrans are of Divine descent, and are deified after their death, this does not make much difference.

Script.

(3) (*nagara*), 長柄: *naga-* and *kara* or *-gara*, *naga-gara*, with ellision of one (*ga*). (6) *kavutí*), see I—35, Grammar (8). (11) (*Tatanaduku*), see 'Grammar'. 有 is a misreading for 著, according to the Kogi. The text characters would naturally read *tatamaru* or *tatanaru* from *tatamu* or *tatanu* plus *aru*. (16) (*kazasi*), an etymological script. (18) (*momidí*), 黄葉 is generally written 紅葉 red-leaves, but (*momidí-ba*) may be written 紅葉 red leaves, or 黄葉 yellow leaves. (24) (*kava*), 川 probably kariźi for 飼, see 'Grammar' (24). (26) (*sade*), 小網 (also with 左手, or 又手), is probably an *ateźi*. It may mean small net, small hand scoop net, forked hand scoop net. It is still used 'as a cont. form of (*sade-ami*)', says Brinkley. I think we must not look for an old word (*de*) or (*te*) for 'net, scoop-net', but simply take this word as small (forked) hand (thing). (29) (*kamo*), 鴨 is a typical *karíźi*.

Different Readings.

(2) *Waga ovokimi no*. (11) *tatanavaru*, see 'Grammar'. (14) *Taturu mitugi to. (tatu)*, (v. t. 下二). The text reading is preferred. (cf. *tate-maturu*). (18) *Momidí kazaseri*. Though 黄葉 may be read *momidí*, 加射之 is difficult to read as *kazaseri*. Komotśi tries to find some connection with line (26) '*sade sasi-watasu*', but this seems rather far-fetched. (26) *-watasi*, in the

text, is a misprint for *-watasu*, mentioned twice in the commentary. (28) For 弓[1], 立 is substituted, and then the line reads *yori-tate.maturu*, but this is *warosi* in Kamotśi's eyes.

I—38. *Kaveśi-uta.*

反 歌

(1) Yama kava mo
山 川 毛
(2) Yorite tukavuru
因 而 奉 流
(3) Kamu nagara
神 長 柄
(4) Tagi tu kavuti ni
多藝津 河 內 爾
(5) Vuna-de sesu kamo!
船 出 爲 加 母

Translation.

(1) Even (the Gods of) Mountains and Rivers (2) drawing near, serve (5) (Her) who does a boat-outing (3) worthy of a Deity, (4) in the river-surroundings near the Rapids!

General Remarks.

See preceding *naga-uta.*

Grammar.

(2) *tukavuru*, attributive with line (4) and (5). See (27) and (28) of *naga-uta.* (3) see (3) of preceding *uta.* (4) see (6) of *nagauta.* (5) *sesu*, hon. caus. *Vuna-de su*, the same as *vuna-dasu.* 'to take out the boat', 'go out in a boat'.

Script.

(3) *nagara*, see I—37, (3). (4) *kavuti*, see I—35, (8). (5) 爲 is read (*sesu*) on the analogy of I—37, (4) *kamu-sabi sesu to*, but here (*to*) indicates the śûśikei-I, whereas (*kamo*) comes after the Rentaikei-II. However *vuna-de suru kamo*, is not polite enough for the Empress, and as the final attributive *-ru*, is often ellided

[1]) Kamotśi gives this character in his commentary, though the text character is 氏.

(cf. particles suffixed to the so-called conclusive form, and note I. P. Table VI. page 710), *sesu* may stand.

Different Readings.

None.

I—39. *Ise no kuni ni idemaseru toki, no uta.* (At the end of
幸于伊勢國 時 歌
I—41. we read): *Migi no mi uta va, Kaki-no-moto no Asomi*
右 三首 柿 本 朝臣
Hitomaro ga miyako ni todomarite yomeru.
人麿留 京 作

(1) Ago no ura ni (2) Vuna-nori suramu
鳴呼兒乃浦爾 船乘爲良武
(3) Wotome-ra ga (4) Tama-mo no suso ni
嬬嬬等之 珠裳乃須十二
(5) Sivo mituramu ka?
四寶三都良武香

Translation.

(5) Will the tide (seawater) have filled up (penetrated) (4) the hems of the beautiful clothes (3) of the girls (2) who will have done a boat-riding (gone on board) (1) in the gulf of Ago?

General Remarks.

N-II-406, Dźitô Tennô, 6-III-6: "The Empress.... at length proceeded to Ise". (692). Hitomaro remains behind in the capital. *Ago*, is in Śima kuni, Ago kôri, adjoining Ise kuni.

Grammar.

(2) to do a boat-riding, go on board, embark. (3) *wotome* young, unmarried women, girls, (*ga*) genitive particle: 'Will there be the penetrating of the seawater in the hems of the clothes of the girls....' (4) *mo*, cloth, garment, vestment, *mosuso*, the skirt of a garment. (5) *mitu*, (v.i. 4) to be filled up, to be full,

to penetrate into, used with (*ni*). *-ramu*, suff. to śûśikei-I, from (*aramu*), 'will probably be', 'perhaps'.

Script.

(1) Perhaps (*Ago*) written with (*a-a-go*) 嗚呼兒 is meant to give a kind of lament? (3) *Wotome*, 嫗嬬 is an *ateźi* but 嫗 is a very doubtful character. It cannot be found in any dictionary and it is very dangerous to make a guess which character is intended. Comparing the *sôśo* forms I should suggest 孃, which is at the same time the common character for 'girl, young lady'. (4) (*so*) 十 an old word for 10 in compounds *i-so*, 五十 50; *ya-so* 八十 80, etc:

Different Readings.

(1) *Ami no ura ni*, reading 見 for 兒.

I—40. (1) (Kusiro maku)
釵 著
(2) Tavusi no saki ni
手節乃 崎二
(3) Ima mo ka mo
今毛 可毋
(4) Ovomiya-vito no
大宮 人之
(5) Tama-mo karuramu.
王 藻 苅良武

Translation.

(5) Will there be the cutting of fine seaweed (4) of the people of the Great Palace (3) nów? (2) near the cape of Tavusi (1) (minding of a bracelet wound round the wrist).

General Remarks.

See preceding *uta* I—39.

Grammar.

(1) (*Kusiro maku*), m.k. with *Tavusi*, in Śima kuni, Tavuśi kôri, homophon of *ta.vusi* or *ta.busi*: *te no vusi* = wrist, hand-joint. (3) (*mo ka mo*), here no 'strong desire' as usual, but a rather doubtful question, indicated by *-ramu* in the last line.

This force of (*mo ka mo*) should be inserted in my alphabetical grammar of the written language, Table VI of my dictionary page 727 where I followed Aston and Yamada, who do not mention this case. (see Aston, page 124).

Script.

(1) *Kusiro*, 釵 sometimes mistaken for 釧. 著 is naturally read *tuku*, but on the analogy of many other instances of this m.k. Kamotŝi reads *maku*.

Different Readings.

(1) (*Kusiro tuku*), see Script (1).

I—41. (1) Sivo-sawi ni 潮左爲二 (2) Irago no simave 五十等兒乃島邊
(3) Kogu vune ni 搒 船 荷 (4) Imo noruramu ka? 妹 乘 艮六鹿
(5) Araki sima-mi wo! 荒 島 囘 乎

Translation.

(4) Will my love have embarked (3) on a boat rowing (2) from the island-coast of Irago (1) in the agitated sea, (5) the island-curve being so rough!

General Remarks.

See I—39.

Grammar.

(1) *sawi*: *sawagu koto, sawasawa suru koto.* Kamotŝi says it is a contraction of *sawagi*, but he is always ready with his contractions, since *-mi*, of *sima-mi* is a contraction of *motovori*! (2) *Irago*, in Sima kuni, near Cape Tavusi, opposite Mikava. (Iragosaki in Mikava cannot be meant here, says Kamotŝi in response to Wokabe's suggestion, because it is too far away from Ise (or Sima) where the Empress is supposed to be.) *simave*, island- side or coast.

(4) *-ramu ka*?, expresses an anxious question here. (5) *Sima-mi*, island rounding, curve, same as *motovori, meguri.* (*wo*) is (*mono wo*), étant donné que, given the fact that.

Script.

(1) 湖 incorrect char. for 潮. (2) 五十 for *'i'* is a normal *'kun'* used as Manyôgana, though this ought to be read *'iso'*. (5) 囘 is written 廻 in some old copies.

Different Readings.

(5) *Araki sima-wa wo*! same meaning. This reading is preferred by Ueda and Shimoi.

I—42. (1) Waga seko va 吾勢枯波
(2) Iduku yukuramu? 何所行艮武
(3) (Oki tu mo no) 己津物
(4) Nabari no yama wo 隱乃山乎
(5) Kevu ka koyuramu? 今日香越等六

Translation.

(1) My husband (2) where would he be on his journey? (5) Would he perhaps to-day cross (4) the Nabari mountain (3) (minding of hidden deep-sea weeds)?

General Remarks.

(At the end of this poem stands) *migi no hito-uta va, Tagima* 右一首當麻
no Mavitomaro ga me. Of this lady there is nothing known, 眞人麻呂妻
but of her family the Kogi cites three Nihongi places, where the name is mentioned:

1. N-II, 107, Yômei Tennô I-I, (1) (586) ... "Hiroko, daughter of Ihamura, Katsuraki no Atahe, bore one son and one daughter.

The son was called the Imperial prince Maroko; he was the ancestor of the *Kimi of Tahema.*"

2. N-II, 364, Temmu Tennô 13-X-1. (648) "The Emperor made a decree saying: The hereditary titles of all the families are again reformed, and eight titles of eight classes instituted .... The first is *Mabito*, the second Ason, the third Sukune, the fourth Imiki, the fifth Michi no Shi, the sixth Omi, the seventh Muraji, and the eighth Inaki." On this day thirteen houses received the title of *Mabito*, viz..... *Tahema no Kimi*, ...

3. N-I, 302, Richiu Tennô (400—405) "When he (Prince Nakatsu) got as far as Mount Asuka, he met a girl at the entrance of the mountain .... (who said): "This mountain is full of many armed men. Thou hadst better go round and cross over by the *Tagima* road." (This prince after his escape composed a song, saying):

'At Ohosaka, the girl that I met, when I asked her the way, She said not, "right on", She said, "*Tagima way*".'

Now this 'Tagima' is written with the characters 哆峙麻, and from this instance Kamotśi concludes that '*Tahema*' is a kind of slang or at any rate an incorrect reading of '*Tagima*'. The characfer 當 has the 'ON' TAU, and as a 'name' it is read, *tavu* as mentioned in Ueda's dictionary, and Koop and Inada give *taye* or *tai*, modern *tô*. The compound 當麻 is read *Tayema*, *Taima* or *Tôma*.

I think this third Nihongi instance, 'the *Tagima* road' is rather poor evidence for the reading of this noble's name, and suggest to spell his name: *Tavema*. At any rate this *uta* must be dated 692 which appears from N-II-406 Dźitô 6-III. 3 where among others *Tahema no Mabito* of Jiki-kwô san rank is appointed to take charge of the Palace during the Empress's absence at Ise.

Grammar.

(2) *iduku, ikanaru tokoro wo ka, kimi no yukuramu tokoro*, the place where he will perhaps go, where would he be going? (3) (*Oki tu mo no*), m.k. with Nabari. *Oki*, offing, open sea, deep sea. Here the sea weeds growing on the bottom of the sea are meant, thus forming a 'natural' epithet for *Nabari* hidden

(thing). (4) *Nabari no yama*, Iga kuni, Nabari kôri. (5) *Kevu ka koyuramu*? Lady Tavema no Mavitomaro waits for the return of her husband who is on his way to the capital, but she does not know where he is at the moment. Hence *yukuramu*, and *koyuramu*.

Script.

Tagima, 當麻 see General Remarks. (3) *oki*, 己 fo 起: *oku*, (v. i. 上二), *mono*, *kariżi* for *mo no*.

Different Readings.

(2) 何所 *iduko*, or *iduti*. (4) 隱 *Kakure*, incorrect for *Nabari*.

I—43. (1) (Wagimoko wo) 吾妹子乎 (2) Izami no yama wo 去來見乃山乎 (3) Takami kamo? 高三香裳 (4) Yamato no miyenu. 日本能不所見 (5) Kuni tovomi kamo? 國遠見可聞

Translation.

(3) Is it because I see as high (2) the Izami-mountain (1) (minding of how I could see my wife), (4) that I cannot see Yamato? (5) Or is it because that Land is (too) far away?

General Remarks.

(At the end of the *uta* we find) '*Migi no hito-uta va, Iso no* 右 一首 石
kami no Ovo-mave-tu-kimi no ovo-mi-tomo tukavematurite yomeru.'
上 大 臣 從 駕 作
This Iso no kami no Asomimaro was Udaiżin in the first year of the Kei-un period, (704), but under the reign of Dżitô Tennô he was not yet minister. He died in the first year of the Yôrô nengo (717) as Sadaiżin of the upper second rank. His promotions are mentioned several times in the Nihongi.

Grammar.

(1) (*Wagimoko*), m.k. with '*Izami*', (*iza*), how, (*mi*) Renyôkei-V of (*miru*) to see. *Wagimoko* = *waga imo ko.* (2) *Izami no yama*, Ise no kuni, Ivitaka kôri. (3) *Takami*, to see (*mi*) as high (*taka*) with (*wo*), because it is the action of the subject. I make, see it high or when I should stand on a higher peak, I should make, see that same mountain low, with which the relativity of things is indicated. (see on '*wo* . . . *-mi*', I—5, Grammar (6)). (4) *miyenu*, Rentaikei-II because of *kamo*, in the 3rd line. *miyu*, to be able to see, can see. "There is not the possibility of the seeing of Yamato". (5) *tovomi*, to consider as far, a (*-mi*) construction without (*wo*). see line (3).

Script.

(2) If (*iza*) means 'how' then 去來 is kariźi. See I—10, (5) Grammar and script, where it is written in the same way, but signifies 'come'. (4) *miyenu*, Chinese constr. (5) That 聞 could be used as Manyôgana (*mo*), shows us that the (*n*) final was pronounced as a nasalization of the preceding vowel.

Different Readings.

None.

I—44. *Karu no miko no Aki no nu ni yadorimaseru toki, Kaki-*
輕 皇子 宿于安騎野 時 柿
no-moto no Asomi Hitomaro ga yomeru uta.
本 朝臣人麿 作 歌

(1) (Yasumisisi)
八隅 知之
(2) Waga ovokimi
吾 大王
(3) Taka vikaru)
高 照
(4) Vi no miko
日之 皇子
(5) Kamu nagara
神 長柄
(6) Kamu-sabi sesu to,
神 佐備世須登
(7) Vuto sikasu
太 敷爲
(8) Miyako wo okite,
京 乎置而

(9) (Komori-ku no)
隱 口乃
(10) Vatuse no yama va
泊瀨 山 者
(11) Ma-ki tatu
眞木立
(12) Ara-yama-miti wo
荒山道乎
(13) Iva ga ne no
石 根
(14) Simoto osi-nabe,
禁樹押靡
(15) (Saka-tori no)
坂鳥乃
(16) Asa koye-masite
朝越座而
(17) (Kagirovi no)
玉限
(18) Yuvu sari-kureba
夕去來者
(19) Mi-yuki vuru
三雪落
(20) Aki no ovo-nu ni
阿騎乃大野爾
(21) Vata-susuki
旗須爲才
(22) Sinu ni osi-nabe
四能乎押靡
(23) (Kusa-makura)
草 枕
(24) Tabi-yadori sesu,
多日夜取世須
(25) Inisive omovosite.
古昔(御)念而

Translation.

(2) Our Lord (1) (who has pacified the country) (4) August son of the Sun (3) (Shining from high) (5) Worthy of a God (6) and doing (having) Divine behaviour, Thus (8) Leaving behind the capital (7) spread-out broadly, (16) In the morning (15) (when the birds fly over the hills), (16) He passes over (12) the rough mountain-paths (11) where the Ma-ki stands, (10) of the Vatuse-mountains (9) (of the secluded land), (14) brushing aside the small branches of the bushes (13) on top of the rocks, (18) And when evening comes (17) (vibrating with the last rays of the sun) (22) brushing aside languidly the (21) Flag-susuki (20) in the great plain of Aki (19) (Where deep snow falls), (24) He does a night-stop on his (23) (grass-as-cushion) (24) journey, (25) thinking of days gone by.

General Remarks.

Karu no miko, the prince-name of the later Mommu Tennô

(697—707) and a son of prince Hinameśi, the posthumous name of prince Kusakabe, who was a son of Temmu Tennô and Uno no Sarara, the second daughter of Tentśi Tennô and Wotśi, the later Dźitô Tennô (687—696). Kusakabe (or Hinameśi) died in 689. N-II, 305, Temmu Tennô 1-VI-24 (672), "On this day they started on their journey to the East country.... The original followers of the Emperor at this time were the Imperial Princes *Kusakabe* and Osakabe.... The same day they arrived at *Aki* in *Uda*...." The poet Hitomaro served under this prince Kusakabe. Prince Karu makes a pilgrimage to this field of Aki in remembrance of his Father, and remains there for the night.

Grammar.

(1) (*Yasumisisi*), see I— 3, Grammar (1). (3) (*Taka-vikaru*), m. k. with (*vi*), a natural epithet. (4) *Vi no miko*, August son of the Sun, because the Imperial Family are descendants from the Sun Goddess Amaterasu. (5) and (6) see I—37, (3 and 4). (7) *Vuto-sikasu*, is an hon. caus., but see I—1, (6). (8) *oku*, (v. t. 4) to leave behind. (9) (*Komori-ku no*), m. k. with '*Vatuse*', (*ku*) as place, land, (*kuni*), secluded, hidden land, hill-surrounded land. or *ko-mori-ku*, a tree-heaped up-place, where trees are standing densely, as m. k. with *Va-tu-se*, leaf — (genitive part.) — narrow place, leafy place, woodland. The Kogi gives some more explanations, but these two are the best. (10) *Vatuse no yama*, Yamato kuni, Kinokami kôri. (11) *Ma-ki*, (*ma*) is a honorific, true, fine, beautiful. Here the '*Hinoki*' or catalpa is meant, but '*maki*' may also indicate the Chinese yew-tree. (12) (*ara-*), fresh, rough, wild, is found in many compounds. (*wo*), is explained by the verb (*koyemasite*) in line (16), 'to pass over, by', which is felt as a transitive verb, though Prof. Shimoi calls such '*wo*-cases' an 'ablative', a Latinized conception which is not necessary. If Prince Karu 'be-walked' that mountain path, it was naturally regarded as 'object'. (13) *Iva ga ne*, (*ga*) gen. part., (*ne*), top or foot, but as he passes over a mountain here, I think 'the top part' is more appropriate than 'the foot'. (14) *simoto*, low, young trees growing densely, small bushes. (There is another (*simoto*) meaning 'rod'). (14) *osi-nabe*, to push and to arrange in order.

'Brush or push aside' is the meaning. (15) (*Saka tori*), m. k. with (*asa koyemasite*) rather than only with (*asa*), because they actually come flying over the hills in the morning. (*koyu*) is indicated as a (v.i. 下二) in Ueda, but I venture to suggest a double function of v. t. and v. i. combined in one verb, as we so often find in the early language. (17) (*Kagirovi*), are the vibrations of the warm air, m.k. with (*yuvu*), evening. Perhaps there is some connection with (*kage*) sunshine. (18) *sari-kureba* proves once more that (*saru*) signified originally 'to come' and 'to go away'. Later on it came to mean only 'to go away'. (19) *miyuki*, fine, beautiful snow, and as fine snow must always have some depth to appear pure and white, it is translated as 'deep snow'. Line (19) cannot be considered as a m.k. of (*Aki no ovonu*), because this plain is not constantly covered with snow and it can hardly have been covered with snow at the time Prince Karu slept there, since it would then have been impossible to cross the mountain passes, whereas (*kusa-makura*) would be a badly chosen epithet for this journey. (20) *Aki no ovonu*, see General Remarks. (21) *Vata-susuki*, is a kind of flaggy (*susuki*) a miscanthus sinensis, or Eularia Japonica or simply a kind of reed which grows in Europe as well. (22) *Sinu ni*, (*siworete*), (*sinavite*), drooping like a flower, languidly, dispiritedly, downheartedly, *always used in a moral, and spiritual sense.* Prince Karu is downhearted as he muses on times gone by and longs for his Father, but Lorenzen prefers the text characters (which are incorrect according to the *Kogi*, see 'Script') and reads (*sinu wo*) which is a mistake for: (*sino wo*) the '*sino*-bamboo'. Dickins follows the *Kogi* quite correctly in his spelling and quotes the *Kogi*'s commentary, but I cannot find a trace of all this in his translation. Lines (21) and (22) run: '.... where grow tall plumy grasses, aside he brusheth...' If Dickins intended to give the meaning of (*sinu ni*) in, 'tall plumy', then this must be considered as incorrect, since (*sinu ni*), as I have already stated above, is always used in a moral, and spiritual sense. Lorenzen cannot be right, as besides his incorrect spelling, such an enumeration without any particle is uncommon. So I think we can but follow Kamotśi in this case. *Osinabe*, see line (14). (23) (*Kasu-makura*),

m.k. with (*tabi*), see I—5, Grammar (21). (24) *Tabiyadori sesu*, (*sesu*), hon. caus. (cf. I—37 (3, 4)). (*yadoru*), to stay the night, stop for the night, written: to take, grasp the night 夜取. (25) Kamotśi says (*omovosite*) must be read here, out of reverence for his Father.

Script.

(5) *nagara*, 長柄 see I—37, (3). (14) *simoto*, 禁 misreading for 梵. (17) (*Kagirovi no*), 限 in error for 蜻. These characters for *Tombo* dragon-fly, day-fly are *kariźi* (also written 蜻蜓). We find (*kagerovi*), or (*kagirovi*), used in the present sense, written with 陽炎. (22) *sinu ni*, 能 misreading for 奴 (*nu*), and 乎 for 爾 (*ni*), in its *sôśo*-form: 尓. The text characters ought to be read (*sino wo*), but see 'Grammar' (22). (25) *Inisive*, 古昔 *guźi*, two characters where one would suffice. *omovosite*, (*o*) written with the honorary (*o*), 御 is placed in a small circle for absolute certainty and I think we must leave it there.

Different Readings.

(2) *Waga ovokimi no* would be better, making up the seven syllables, but the '*no*' character is wanting. (3) (*Taka-terasu*), would be quite correct, but the text reading is found in several *uta*'s of the '*Kożiki*', and therefore Kamotśi prefers this. (7) *Vuto-sikisi*, grammatically possible, (*si*), being the Rentaikei-II of (*ki*) past tense particle. But the text reading is a politer form. (14) *Vuseki*, taking the text characters and reading them (*vusegi-ki*) > (*vusegi*), [禁 serving for 禦], 'restraining trees', ... or making a kariźi of this defect reading and coining (*vuse-ki*) 伏樹, 'lying trees', is not recommendable. *Osinami* is possible if (*namu*) was transitive as well as intransitive of the yodan conjugation. In Ueda we do not find one instance of (*namu*), (v.t. 4). (17) (*Tama-kagiru*) 玉限. This seems to be a recognized m.k. in which 限 is kariźi for 蜻 (*kagirovi*). Or it is read (*Tama-kivaru*), soul-limited, vitally limited, jewel-limited, which is uncommon with (*yuvu*), and difficult to explain. The text-reading is the best, unless (*kagiru*) had the same meaning as (*kagirovi*), in which case (*Tama-kagiru*) would be better. This reading is preferred by Shimoi. (21) *Vata-zusuki*, an insignificant 'nigori' difference

which is hardly worth while recording, as there are no hard and fast nigori rules. Here (*-susuki*) seems better though, since it is written phonetically and 須 represents the pure sound (*su*). (22) *osi-nami*, see line (14). *sinu wo, sino wo*, see Grammar, and Script (22). (25) *Inisive obosite.* Quite possible according to the characters, but Kamotśi says it is uncommon to use (*obosu*) with (*inisive*). *Inisive omovite*, the simplest way of rendering the text characters, but not reverential enough.

I—45. *Miźika-uta.*

短　歌

(1) Aki no nu ni
阿騎乃野爾

(2) Yadoru tabito
宿　旅人

(3) Uti-nabiki
打　靡

(4) I mo nurame yamo?
寐毛　宿良目八方

(5) Inisive omovu ni!
古部念　爾

Translation.

(2) The traveller stopping the night (1) on the field of Aki (4) would he sleep (even) a sleep (3) stretched-out? (5) thinking of times gone by.

General Remarks.

See I—44.

Grammar.

(1) *Aki*, Yamato kuni, Uda kôri. (2) *Yadoru tabito*, (*tabi-bito*), a 'travel-person' who stays, stops the night, lodges there, see I—44, (24). (3) *uti-nabiki*, to bend, yield, bow, bend oneself on the ground, stretch out on a bed. (*uti*), emphasizing force, 'to lie down, feeling at ease' and the sence is 'though he lies down, feeling at ease, he will surely not be able to sleep, thinking of times gone by'. (4) 'would he be sleeping a sleep?' is perhaps a closer translation. Here again we see the independent use of the Izenkei-III (Perfect) before (*yamo*), [see I—21, Script (5)].

I mo nu.rame, shows us that the verb (*inu*), (v.i. 下二) has an 'internal object', and must be written (*i.nu*) as Ueda does. (*yamo*), (*ya*) is the later (*yava*) = *ikadeka, nani to site, dô site ka*, (*mo*) is a sorrowful exclamation. Thus (*yamo*)-III, is a sorrowful interrogative exclamation, (see I—21). (5) *omovu ni*, (*ni*) is (*no ni*), as, since: 'Since he muses on times gone by, would he be able to sleep! I think not.'

Script.

(4) *nurame*, (*me*) 目 is mistaken for 自 in an old copy. (*mo*) 方, see I—21, Script (5).

Different Readings.

(1) *aki no ni*, with (*nu*) omitted. An incorrect reading. (2) *Yadoru tabi-bito*, makes seven syllables, but *Manyôśû* and *Koźiki*-evidence of this compound written phonetically, result in *tabito*, which sounds better than *tabibito*.

I—46. (1) Ma-kusa karu
眞草苅
(2) Ara-nu ni va aredo
荒野二者雖有
(3) (Momiti-ba no)
黄葉
(4) Suginisi kimi ga
過去君之
(5) Katami to so kosi.
形見跡曾來師

Translation.

(2) Though it is but a wild plain (1) on which fine herbs are cut (5) You have come here thinking it a remembrance (souvenir) (4) of your August Father who has passed away (3) (as the maple-leaves)!

General Remarks.

See I—44.

Grammar.

(1) *Ma-kusa*, though in most cases the *susuki* is meant, Kamotśi

prefers us to read (*kusa*) as 'herbs', 'grass'. (*ma*) is an hon. prefix. (2) *Ara-nu*, wild, rough field or plain, just to indicate that there is nothing specially beautiful there to come and see from so great a distance. (3) (*Momiti-ba no*), m.k. with *suginisi*, to have passed away, died, indicating the passing away, fading of the beautiful colours of the maple. *suginisi*, (*si*) Rentaikei-II of (*ki*) suffixed to (*ni*), Renyôkei-V of (*nu*)[1], suffixed to (*sugi*), Renyôkei-V of (*sugu*) (v.i. 上二), the whole form attributive to (*kimi*): 'The passed-away Kimi's souvenir.' (*ga*) genitive particle. (5) *to* is (*tote*), which stands for *to ivite, to omovite, to site* etc. Here *to omovite* is meant. (See for all these particulars P. Table VI.) *so* or (*zo*) emphatic particle through which the concluding Yôgen is in the Rentaikei-II. *kosi*, (*si*) Rentaikei-II of (*ki*), which ought to be suffixed to the Renyôkei-V (*ki*) of the irr. verb (*ku*) of the 'Sandan' conjugation, but which may be suffixed to the Mizenkei-IV. (see P. Table V).

Script.

(2) *aredo*, Chinese constr. (4) (*-nisi*) ateźi, though (*ni*) Renyôkei-V of (*nu*) comes from (*inu*) to go away, depart, leave, which is written with the same character.

Different Readings.

(1) *Mi-kusa*, but the text reading is preferable. (2) (*ni*) is omitted in some texts. (3) (*Momiḍi-ba no*), but Kamotśi prefers the pure sound *momiti-ba*. (5) (*zo*) instead of (*so*).

I—47. (1) Vimukasi no 東
(2) Nu ni kagirovi no 野 炎
(3) Tatu miyete 立 所見而
(4) Kaveri-mi sureba 反 見爲 者
(5) Tuki katabukinu. 月 西 渡

Translation.

(3) There is visible the rising-up (2) of the sun-glow in the

field (1) on the East-side, (4) and when I do a backglance (5) the moon declines (to the West).

General Remarks.

See I—44.

Grammar.

(1) *Vi.mukasi*, confronting the sun, turned towards the sun, or rather towards the place where the sun rises: the East. This word is our modern (*higaśi*) out of the forms, *vinkasi*, (*hingasi*). (2) *kagirovi*, the sparkling, lustre, glittering, splendour, glow, vibration of warm air, as we have seen in I—44, (17). Here (*tatu*) defines the meaning pretty closely. *miyete*, being visible, able to see. (4) The use of (*su*) forming verbs of the 'stem' of existing verbs, has been indicated several times. (5) *Katabukinu.* (*nu*)[1], conclusive to Renyôkei-V of *Katabuku*, (v.i. 4), to incline to one side, decline (as of sun and moon), bend, bow down.

Script.

(2) 炎 can be rendered *kagirovi* but then this is ateźi; the 'Kun's' are (*vonovo, vosaki, vomura, moyu, yaku, atusi*), and then the *kagirovi* meaning is defined as the vibrating hot air above a flame. (3) *miyete*, 所見而 Chinese constr. (5) *katabukinu*, 西渡 ateźi: 'To cross over to the West. (Western crossing.)

Different Readings.

(1) *Vingasi no*, a much younger form than *vimukasi no.* (1, 2 and 3) are also read (1) *Aduma-nu no* (2) *Keburi no tateru*
東 野 炎 立
(3) *Tokoro mite*: 'Seeing the places where smoke has risen (is
所 見而
rising) (1) of the Eastern fields.....' Why should 'smoke' be limited to the East? *keburi* is uncommon for 炎, and *tokoro* is generally written 處, whereas 所 is a common Chinese construction used very often in the Anthology.

I—48. (1) Vinami no (2) Miko no mikoto no
日雙斯 皇子 命
(3) Uma namete (4) Mi-kari tatasisi
馬副而 御獵立師斯
(5) Toki va ki-mukavu.
時者來向

Translation.

(5) The time has come back (4) in which there has been the putting-up of the August Hunt (3) ranging the horses in order (2) of the August Prince (1) Vinami!

General Remarks.

See I—44.

Grammar.

(1) *Vinami no*, is often read *Vinamesi*, but Kamotŝi says the *sôŝo* forms of 斯 and 能 are nearly the same and that the true posthumous name of Prince Kusakabe (see Gen. Remarks.) is *Vinamisirasu no miko* 日並所知皇子, and that only the first two characters are used in the *uta*'s. (2) *Miko no mikoto*, august thing or word (command) of an August son, is an established expression for 'Prince'. The prince of *vinami*, (cf. 'The city of London') must be rendered 'Prince Vinami'. (3) *uma namete*, ranging in order must be understood as 'ordering the horses to be ranged in order'. (4) Here we see a reference to *Aki no nu* as hunting-field of his Father. 'To put up a hunt' is a common expression; *tatasu*, may be a hon. caus. which is possible, or a genuine causative, referring also to *namete*, and thus offering an explanation of line (3). But it can at the same time be a reduplicated 'stem' (*ta*) with (*su*). The final (*si*) is the Rentaikei-II of (*ki*) the past tense particle. See also I—1, (6). (5) *ki-mukavu* to come and face us, come and turn towards (us), to come back.

Script.

(1) 斯 is mistaken for 能 as the *sôŝo* forms resemble one another. (3) *namete*, an uncommon reading for 副 but *sovu*

(v.t. 下二) may be rendered in this way, whereas the text-reading is the usual verb used with 'the ranging in order' of horses. (4) *kari*, sometimes written 猟.

Different Readings.

(1) *Vinamesi no*, but see Grammar (1). (4) *tatisisi*, presupposes a transitive verb of the yodan conjugation (*tatu*), which is uncommon. Three syllables ending in (*i*) do not sound very well, and they are improbable since even (*sisi*) was considered inharmonious and later-on changed into (*sesi*). (5) *kinikeri* and *ko.mukavu* are incorrect readings which can hardly be defended.

I—49. *Fudzivara no miya ni tsukuri-tateru tami no yomeru uta.*
營 藤原 宮之役 民 作 歌

(1) (Yasumisisi)
八隅知之
(2) Waga ovokimi
吾 大王
(3) (Taka-vikaru)
高 照
(4) Vi no miko
日之皇子
(5) (Ara-tave no)
荒 妙 乃
(6) Vudivara ga uve ni
藤原 我宇倍爾
(7) Wosu kuni wo
食 國乎
(8) Mesi tamavamu to
賣之賜牟 登
(9) Ovo-miya va
都宮 者
(10) Taka-sirasamu to
高 所知 武等
(11) Kamu-nagara
神 長柄
(12) Omovosu nabe ni
所念 奈戸二
(13) Ame-tuti mo
天 地毛
(14) Yorite are koso;
縁而 有許會
(15) (Iva-basiru)
磐 走
(16) Avumi no kuni no
淡海乃國之
(17) (Koromo-te no)
衣 手能
(18) Tanakami-yama no
田上山之

(19) (Maki saku)
眞木佐苦
(20) Vi no tumate wo,
檜乃嬬手乎
(21) (Mononovu no)
物乃布能
(22) Yaso-udi-kava ni
八十氏河爾
(23) (Tama-mo nasu)
玉藻成
(24) Ukabe nagasere.
浮倍流禮
(25) So wo toru to
其乎取登
(26) Sawaku mi-tami mo,
散和久御民毛
(27) Ive wasure,
家忘
(28) Mi mo tana-sira ni;
身毛多奈不知
(29) (Kamo-zimono)
鴨自物
(30) Midu ni uki wite,
水爾浮居而
(31) Aga tukuru
吾作
(32) Vi no mikado ni,
日之御門爾
(33) Siranu kuni
不知國
(34) Yori-kose-di yori,
依巨勢道從
(35) Waga kuni va
我國者
(36) Toko-yo ni naramu.
常世爾成牟
(37) Vumi overu
圖負留
(38) Ayasiki kame mo
神龜毛
(39) Arata-yo to
新代登
(40) Idumi no kava ni
泉乃河爾
(41) Moti koseru
持越流
(42) Maki no tumate wo
眞木乃都麻手乎
(43) (Momo tarazu)
百不足
(44) Ikada ni tukuri
五十日太爾作
(45) Nobosuramu;
泝須良牟
(46) Isovaku mireba
伊蘇波久見者
(47) Kamu nagara narasi.
神隨爾有之

Translation.

(2) Our Sovran (1) who has made the country calm and peaceful (4) August child of the Sun (3) (Shining from high), (6) near

Vudívara (5) (minding of coarse cloth made of its fibre) (8) In order to govern (7) the land under Her command (12) She has thought (11) worthy of a Deity (10) I will let know my command from high (for the construction of) (9) a great Palace (12) and along with Her thinking śo, (13) Even (the Gods of) Heaven and Earth (14) have drawn near (to serve Her). (24) We have sent floating, (23) (like fine sea-weed floats), (22) down the Udí-river, (minding of all the clans) (21) (of Warriors), (20) the balks of Vi(noki), (19) (favourable as Ma-ki (for building purposes)) (18) of the Tanakami-mountains (17) (minding of the sleeve of a garment), (16) in the province of Avumi (15) (where the water rushes over the rocks), — (25) Taking up those(balks), (26) the industrious, bustling people, (27) forgetting their homes (28) not thinking in the least of themselves, (30) swimming in the water (29) (like ducks) (32) for the sake of the Palace of the Sun-(descendant) (31) which we will build, (taking them) (34) from the Kose-road by which we have come, (33) through unknown land (36) May it last long long ages (35) our country, (38) even the wonderful tortoise, (37) bearing on its back the Design (is good omen for) (39) the new Era (40) which now comes out! (and further) (41) bringing them (40) over the Idumi-river (42) the balks of Ma-ki, (45) we will take them up stream (44) binding them in rafts (43) (minding of fifty (*i-* of *ikada*), falling short of a hundred); (46) When people watch our labouring (47) it must seem to be worthy of a Deity!

General Remarks.

The date is given as the seventh year, eighth month of the nengô Shuchô (686—690) which is of course impossible; Dźitô Tennô (687—696) is meant here.

N-II, (400) Dźitô 4-X-29, (690): "The Imperial Prince Takechi inspected the site for the Palace of Fujihara. He was accompanied by the Ministers and public functionaries. Same year twelfth month, nineteenth day: "The Empress went to Fujihara, and inspected the site for the Palace. All the Ministers and public functionaries accompanied her." 6-VI-(30), (692): "The Empress inspected the site of the Fujihara Palace." This palace lies in

Yamato kuni, and was the residence of the Court during the reigns of Dźitô, Mommu, and Gemmyô from 694 to 710, when the capital was transferred to Nara.

N-II, (413), Dźitô 7-VIII-1 (693): "The Empress went to the site of the Palace of Fujihara." On the eighth year, first month, twenty first day (694), we read: "The Empress visited the Palace of Fujihara, and returned to the Palace on the same day." Same year twelfth month, sixth day: "The Empress removed her residence to the Palace of Fujihara."

Grammar.

(1) (*Yasumisisi*) see I—3, Grammar (1). (3, and 4) see I—44, (3 and 4). (5) (*Ara-tave no*), m.k. with 'Vudivara', because rough, un-coloured cloth was made with *Vudi*-fibre. (6) *uve*, (*atari*, *hotori*), neighbourhood, surroundings. (7) *Wosu kuni*, (*wosu*), (v.t. 4), to eat, drink, put on, *partake of* food, drinks, clothes, the government ergo to govern! (8) *Mesi tamavanu to*, (*mesu*), (v.t. 4) to call, *summon*, to take up, accept, see, eat, to take in with eyes or mouth. *Tamavu*, indicates an hon. action of a superior. (*to*), *no tame ni*, 'in order to'. Herewith the future particle (*mu*) is also rendered. (10) *Taka-sirasamu to*, to let know, make known from high, the Imperial Orders, Command. Future, indicating the intention, of the causative of (*siru*). (11) *Kamu-nagara*, see I—37, (3), and also the last line of this *uta*. (12) *omovosu nabe ni*, 'together with', 'along with Her thinking', 'next to' . . . (*omovosu* = *obosu*). (14) *Yorite are koso*, (*yoru*) to draw near, approach, (*are*) for (*areba*). We find (*koso*)'s influence in line (24), *nagasere*. (15) (*Iva-basiru*), m.k. with *Avumi*, see I—28, (19) and (20). (17) (*Koromo-te no*), m.k. with *Tanakami*, because (*te*) and (*ta*) mean 'hand', or (*ta*) is intensifying and (*nakami*) reminds of (*naga*-) long as sleeves are! (18) *Tanakami-yama*, in Avumi kuni, Kurimoto kôri. (19) (*Maki saku*), m.k. of (*vi*). (*saku*) is (*sakivavu*), to prosper, be favourable, fit for. 'The *vinoki* favourable as *maki* for the purpose of building, *maki no sakivavu vinoki*. (*saku*) might also be 'to split into balks, planks, for building'. But, says Kamotśi, in that case the m.k. ought to refer to an axe, or some such instrument with which the wood is split, and not to the tree

itself! I think this reasoning is sound and that we must take the m.k. in the sense in which I have rendered it. (20) *vi*, (*vinoki*), the catalpa, mostly used for building purposes. *Tumate*, (*tuma*), angle, edge, (*te*) as suffix, work, handiwork, sort, quality, 'angular handiwork' > square balks. (21) (*Mononovu*) soldier, warrior, is nearly always used together with (*yaso*) 'eighty', 'all', though there are exceptions as in III—131, (1) (*Mononovu no*) (2) *Omi no wotoko va* . . . 'the great minister, (minding of the warriors of yore)' . . . Here the m.k. is applied together with *yaso*, to *udi*, clan, family. And all this for the homophonous name of a river (near Kyôto). (23) (*Tama-mo nasu*), m.k. with *ukabu*, (v.t. 下二), to float. (*nasu*), as, like. (24) *nagasu*, (v.t. 4) to send floating. *nagasere* because of (*koso*) in line (14), the Izenkei-III of (*ri*) suffixed to the Izenkei-III, forming the Perfect. This (*ri*), is (*ari*), and the perfect formation is, according to Aston, *nagasi.ari*. This (*-su*) is almost certainly, to do, to make, and the so-called 'irregular' perfect of this aux. verb (*seri*) instead of (*sureri*), is perhaps the original form. (25) *so*, for (*sore*), those (things, balks). *to*, explained as (*tote*) in order to, but I think we may take it here as demonstrative. (26) *sawaku*, or (*sawagu*), to be noisy, tumultuous, busy, industrious. (27) *wasure*, Renyôkei-V of *wasuru*, (v.t. 下二). (28) *mi*, body, person, self. *tana-sira ni*, (*tana*) emphasizing; *sira ni*, (*sirazu*), without thinking 'in the least' . . . (29) (*kamo-zimono*), m.k. with the whole following line. (*-zimono*): the thing itself, the very thing, like, the same thing, is a hypothesis which is not yet sufficiently proved. Kamotśi says he does not know the original meaning of the word. (30) *uki wite*, shows us the busy people in action, a condition, situation. (31) *Aga tukuru*, (*ware no tukuru Mikado*), our Palace constructing. (32) *vi no mikado*, because the Empress is naturally a descendent of the Sun Goddess Amaterasu. *ni*, (*no ni, no tame ni*), for the sake of. (33) *siranu kuni*, unknown land, (*nu*) Rentaikei-II of (*zu*) the negative particle. (34) *Yori-*, as prefix to *kose-di* is unintelligible. Therefore (*kose*) must have reminded the poet of (*kosu*) to pass over, and then (*yori*) can be explained as approaching, drawing near. It is a 'grave mistake' to read these lines (33) *Siranu kuni yori*, (34) *Kose-di yori*, from unknown lands, and from the Kose

road, says the Kogi, and this is but natural. We will find (*yori-*) as prefix to verbs several times in the Anthology. The second (*yori*) is from. (36) *Toko-*, eternal, endless, many. (*yo*), age, era, generation, period etc. (*ni naramu*). Let it become, would that it became.... would that it might *last* endless ages. (37) *Vumi,* design, plan, omen. *overu*, perfect of *ovu*, (v.i. 4) stating a condition. (38) *ayasiki*, strange, rare, wonderful, awful. (39) *arata-yo*, there are many instances of this word written phonetically and showing us that (*arata-*) is older than (*atara-*). This latter is simply a metathesis of the former. *Arata-yo to*, with (*idu*) of Idumi forming a pivot-word for the preceding and the following sentence. The new era 'appears', 'comes out', 'will come out'. (41) *moti koseru*, attributive to *Maki no tumate*; *koseru*, perfect of (*kosu*), (v.i. and v.t. 4) to bring over. The last three lines could be arranged (42) *Maki no tumate wo* (40) *Idumi no kava ni* (41) *moti koseri.* (43) (*Momo tarazu*), falling short of a hundred, m.k. with, any number under 100, generally with (*i*) or (*iso*), 50, or (*yaso*), 80. Here the m.k. is applied to the (*i*) of (*ikada*) written with the characters for fifty. Either the m.k. is suggested by this (*i*), or it is meant to give an idea of 'many rafts', and in this case we must take it in its combined meanings. (44) *ikada ni tukuri*, taking the balks and making them into rafts, constructing rafts with them. (45) *nobosuramu, saka.noborasu. Nobosu,* (v.t. 下二). The only uncertainty about (*-ramu*), is that it is the intention of the people to take those rafts up the river. This is a good instance of its rather vague use. (46) *Isovaku*, (v.i. 4) *isosimu, tsutomu.* In the text we find (*isovagu*), but in the commentary (*isovaku*) which is the correct form according to the *Manyôgana.* I therefore consider the text reading in (*-gu*), as a misprint. (47) *Kamu nagara narasi*; *narasi*, (*ni arasi*), 'seems to be'. As we have seen already (*nagara*) has the meaning *worthy of*, which is obvious in this last line.

Script.

(9) *Ovo-miya*, 都宮 a 'guźi', which is properly speaking a special form of an 'ateźi'. (10) *sirasu*, 所知 Chin. constr. (11)

nagara, see I—37, Script (3). (12) *Omovosu*, 所念. Chin. constr. (16) *Avumi*, 淡海 see I—28, (DAI). (20) *Tumate*, 嬬午 kariźi for 柧手. (28) *sira ni*, 不知 Chin. constr. (33) *siranu*, 不知 Chin. constr. (38) *Ayasiki*, 神 ateźi. (43) *tarazu*, 不足 Chin. constr. (44) *ikada*, 五十 (*i*), 日 (*ka*), 太 (*da*). (*i*) for (*iso*). (46) *isovaku*, 伊蘇波久. 久 is a pure Manyôgana (*ku*) and therefore I concluded (see Grammar) that *isovagu* was a misprint. (47) *nagara*, 隨 ateźi, 'to follow' > be like >, as >, worthy of. *Narasi*, *ni arasi*.

Different Readings.

(2) *Waga ovokimi no*, forms seven syllables, but (*no*) is not written. (3) (*Taka-terasu*), 高照 correct rendering but the text-reading is preferred, see I—44, (3). (4) *Waga miko va*, which is not written in the text. (6) 宇倍 must be read *uve* and not *ube* says Kamotśi, but 倍 is a recognized Manyôgana (*be*) coming from the Ancient Chinese reading, (*puâi*, or *bᶜuâi*), see '*be*'-list, page 63 Introduction. (9) *Mi-araka va*, ateźi. *Miyako ni va*, reading 宮 for 爾 which is possible, since the *sôśo*-forms resemble one another (with some good will towards *sôśo* scribbles). (10) *siruramu*, less reverential than the text reading and not justified in the script. (15) (*Iva-basi no*), 磐走 "rock bridge", either stepping stones, or logs or planks laid across rocks or stones in a stream. But this m.k. is not used with 'Avumi'. (30) *Midu ni ukabi wite*, is possible, as it is *manaźi*. (41) *koyuru* is incorrect as it is intransitive. (46) *miru va*, nearly the same significance as *mireba*. (47) *Kami no mama narasi*, or *kami no ma ni arasi*. The difficulty lies in the character 隨 with the 'KUN's, *sitagavu*, *mama*, (*mani-mani*). Hence the first reading (*kami no mama narasi*) is correct, but at the same time unusual. The second reads (*ma ni*) or (*mani*), taking (*mama*) as reduplication of (*ma*), or (*mani-mani*) as reduplication of (*mani*). In this last case the line ought to be rendered *Kami no mani narasi*. At any rate the text reading is the best rendering of the sense of this line, and the expression '*kamu nagara*' is generally used with regard to the Imperial family.

I—50. *Asuka no miya yori Fuďzivara no miya ni utsurimasisi*
從明日香宮遷居藤原宮之
notśi, Śiki no miko no yomimaseru mi-uta.
後志貴皇子御作歌

(1) Wotome no 娘女乃
(2) Sode vuki-kavesu 袖吹反
(3) Asuka kaze, 明日香風
(4) Miyako wo tovomi, 京都乎遠見
(5) Itadura ni vuku. 無用爾布久

Translation.

(3) The Asuka-wind (2) which blowing turns over the sleeve (1) of the young woman, (4) the capital being far, (5) the blowing is in vain and useless.

General Remarks.

Śiki no miko, son of Mitśi no kimi Iratsume and Tentśi Tennô (662—671) and father of Kônin Tennô (770—781). His daughter was Unakami no Ovokimi (M. IV-48). Papinot says: "He had great influence during the reigns of Jitô and Mommu (687—707). More than fifty years after his death, when his son Shirakabe no Ôji was raised to the throne (769), Shiki received the posthumous title of Tawara-Tennô or Kasuga-no-miya no Tennô." He died in 716, and is first mentioned in N-II, 288, Tentśi-7, II, "Further there was Michi no Kimi Iratsume, who was the mother of the Imperial Prince *Shiki.* (668). In 699, third year, sixth month of Dźitô, Prince Śiki and others were appointed Commissioners for the choice of good words! (Models for addresses to the Empress). His additional titles and fiefs etc. are mentioned several times in the Nihongi. As we have seen in I—49, the Empress Dźitô removed her residence to the Palace of Fudźivara in 8-XII-6 (694). Therefore we must date this *uta* after 694, since the removal mentioned in the Dai is that of Prince Śiki, specially indicated by Kamotśi.

Grammar.

(3) *Asuka kaze*, is the wind blowing at Asuka (Yamato kuni) (4) *Miyako wo tovomi*, for the '*wo ... -mi*' construction, see I—5 (6), Grammar, and I—43, (3) Grammar. The '*Miyako*' is Asuka, as Prince Śiki has already moved to the new residence of Fudźivara. (5) *Itadura ni*, (*muda ni*, *ada ni*, *kavinasi*), useless, idle, in vain.

Script.

(1) 婇 is a mistake for 媛, (or: 嫄?). (*wotome*) is an ateźi. (2) *sode*, here written with manaźi, is elsewhere spelt phonetically with genuine Manyôgana (*de*), from older '*nji*', '*niei*' or '*d^{e}ien*' (see *de*-list Introduction). Though this does not give any indication of an older (*sote*), we cannot conclude that (*sote*) was not the original word, but only that (*sode*), was a very old word combination of (*so* 衣), and (*te* 手), which was already *nigoried* into (*sode*) in the beginning of literature. cf. also (*koromo-te*). (4) *miyako*, the Palace place, is an 'guźi'. (5) *Itadura* is ateźi.

Different Readings.

(1) *Tawaya.me*, or *Tawoyame*, frail, slender young woman, which is a correct reading of the text character 媛, but which is not approved by Kamotśi. As it is manaźi, only analogous cases can give a decision.

I—51. *Fuďzivara no miya no mi-wi no uta.*

藤 原 宮 御井 歌

(1) (Yasumisisi)
八 隅 知之

(2) Wago ovo-kimi
和期 大王

(3) (Taka-vikaru)
高 照

(4) Vi no miko
日之皇子

(5) (Ara-tave no)
麁 妙 乃

(6) Vuďi-wi ga vara ni
藤 井 我原 爾

(7) Ovo-mikado
大 御門
(8) Vazime tamavite,
始 賜 而
(9) Vaniyasu no
埴安 乃
(10) Tutumi no uve ni
堤 上 爾
(11) Ari tatasi
在立之
(12) Mesi tamaveba,
見之賜 者
(13) Yamato no
日本 乃
(14) Awo-Kagu-yama va
青 香具山 者
(15) Vi no tate no
日 經 乃
(16) Ovo-mikado ni
大御門 爾
(17) Awo-yama to
青 山 跡
(18) Simi-sabi tateri;
之美佐備立有
(19) Unebi no
畝火乃
(20) Kono midu-yama va
此 美豆山 者
(21) Vi no yoko no
日 緯 能
(22) Ovo-mikado ni
大御門 爾
(23) Midu-yama to
彌豆山 跡
(24) Yama-sabi imasu;
山 佐備伊座
(25) Miminasi no
耳 無 之
(26) Awo-suga-yama va
青 菅 山 者
(27) Sotomo no
背友 乃
(28) Ovo-mikado ni
大御門 爾
(29) Yorosi nabe
宜 名倍
(30) Kamu-sabi tateri;
神 佐備立有
(31) Na-guvasi
名細
(32) Yosinu no yama va
吉野 乃山 者
(33) Kagetomo no
影 友 乃
(34) Ovo-mikado yo
大御門 從
(35) Kumo-wi ni so
雲 居爾曾
(36) Tovoku arikeru.
遠久有家留
(37) Taka-siru ya!
高 知 也
(38) Ame no mi-kage,
天 之御蔭
(39) Ame siru ya!
天 知 也
(40) Vi no mi-kage no,
日之御影 乃

(41) Midu koso va
水 許曾波

(42) Tokiva ni arame.
常磐爾有米

(43) Mi-wi no ma-simidu!
御井之清水

Translation.

(2) Our Sovran (1) (who has pacified the country), (4) August Child of the Sun-(Goddess) (3) (who shines from high), (6) In the plain of the Vudi-well (5) (minding of rough (uncoloured) stuff made of Wistaria-fibre) (8) Beginning the construction of (7) the Great Palace, (12) as She looked round, (11) standing (10) on the dyke (9) of Vaniyasu, (She saw:) (14) Green Kaguyama (13) of Yamato (18) standing in dense-appearance (17) as a blueish-green mountain (16) at the great Imperial Gate (15) of the Sun's longitudinal (side). (20) This fresh mountain (19) of Unebi (24) lying in mountain-appearance (23) as a fresh and fair mountain (22) at the great Imperial gate (21) of the Sun's latitudinal (side); (26) and the green-pure (reedy)-mountain (25) of Miminasi (30) standing in Divine appearance (29) well-arranged in order and harmony (28) at the great Imperial Gate (27) of the Rear-side; (and She saw also) (31) famous (32) Yosinu's hills (36) so far away (35) as where the clouds are (34) from the great Imperial Gateway (33) of the Light-side; (38) Oh August radiance of Heaven (37) in high knowledge ruling! (40) Oh August Light of the Sun-(Goddess) (39) ruling the Heavens (41) May the water (in which thou art reflected) (42) be eternal as a rock. (43) Oh fine clear water of the August Well!

General Remarks.

This is an Imperial visit of the Empress Dźitô (687—696) to the Wistaria well near the site of the Palace of Fudźivara. The first Imperial visit to the site of the new palace is mentioned in (690) and the Empress removed her residence to this palace in (694), see General Remarks I—49. As she visits the site of the Palace several times between 690 and 694, climbing the dyke of Haniyasu (line 9 and 10), no fixed date can be given to this *uta*. The author is likewise unknown.

Grammar.

(1) See I—3, Grammar (1). (2) *Wago*, appears several times instead of *Waga*. It is no special dialect, because there is no trace of this in the rest of the *nagauta*, so we must conclude a genitive particle (*go*) next to (*ga*). (3) (*Taka-vikaru*), see I—44, 'Grammar' (3) and 'Different Readings'. (4) *Vi*, the Sun Goddess, from whom the Imperial family descended. (5) (*Aratave no*), see I—49, (5) Grammar. (6) From this 'Plain of the Wistaria well' the Palace will have taken its name. (8) *Vazime tamavite*, (*tamavu*) always indicates the action of a superior, so here the Empress begins (to order the construction of) the Palace. (9) *Vaniyasu*, at the foot of mount Kagu is the Vaniyasu pond and West of this pond lies the dyke mentioned in (10). N-I, 119 we read under Źimmu Tennô: "The Heavenly Deity appeared to him (the Emperor) in a dream, and instructed him, saying: — "Take earth from within the shrine (a consecrated plot of ground) of the Heavenly Mount Kagu, and of it make eighty Heavenly platters. Also make sacred jars(*idzube*) and therewith sacrifice to the Gods of Heaven and Earth .... If thou doest so, the enemy will render submission of their own accord." (The platters were for rice, the jars for 'sake'). (*Vani*) is a kind of red-yellow earth with which all kinds of platters and jars were made. (*yasu*) comes from (*neyasu*), same as (*nebasu*) to make sticky, cause to stick, adher to, according to Kamotŝi. (11) *ari tatasi*, being there. She stands erect and gazes round her. (*tatasi*) may be an hon. caus., or a reduplicated stem (*ta*) with (*su*), to do a standing, be standing, (see I—1, (6), Grammar.) (12) *mesi tamaveba*, (*mesi*) see I—49, (8), here *to take in with the eyes*. To do a look. This must have been the original significance. (*Tamavu*) indicates an action of a superior, as in line (8). (14) *Awo-Kagu-yama*, see I—2, 13, and 27, Grammar (5). (15) *Vi no tate no*, the longitudinal side of the sun, is the East. The character represents threads extended lengthwise in a loom, the warp. (16) *Ovo-mikado*, great august Gate is the correct translation. Palace, residence, are derivatives. Though this may be a 'pars pro toto', it is not at all improbable that the different gateways are meant here. (17) and (18) refer to

'Kagu-yama' as appears from the following groups of six lines: (19)—(24), (25)—(30); *awo-yama* and *midu-yama* are not independent mountains, but attributes to '*Kagu-yama*' and '*Unebi-yama*', the male and female mountains (see I—13). (*to*), '*tote*', as. (18) *simi-sabi*, (*sabi*), to assume the attitude, appearance of, see I—32, (3), and I—37, (4). (*simi-*), must be a substantive on the analogy of '*Yama-sabi*', '*Kamu-sabi*' etc. In I—16 we found '*Yama wo simi*' and concluded a verb (*si.mu*), to see thick or dense, to consider dense, with 'stem' (*si-*), which is the same as (*sige-*). From 'to consider as' .... we came to: 'to be' .... and so (*simi*) may mean 'to be dense', and (*simi*) is 'denseness'. (19) *unebi*, the female mountain, (see I—13). (20) *Kono midu-yama*, (*midu*), (稚) *midu.midu.siki koto, uruvasiki koto*, something fresh, fine, beautiful, splendid, glorious, flourishing. Here said of the *female* mountain. (21) *Vi no yoko no*, the latitudinal side of the sun, the West. The character represents the cross thread, woof. (22) see (16). (23) *midu-yama to*, (see (20). (*to*), '*tote*', as, see (17). (24) *Yama-sabi imasu*, see (18) and references. (*imasu*), to be, exist. (25) *Miminasi no*, (see I—13). It is a male mountain. (26) *awo-suga-yama*, (*suga*), reed, is a 'kariźi' according to Motowori and Kamotśi, and signifies, '*suga.sugasi*', clear, pure. Both readings are possible. (27) *So-tomo*, is '*so-tu-omo*', 背津面, the North side, rear side. If one faces the South, the rear is naturally North. (cf. *Yama no kita*, the hidden, 'Yin-'side of a mountain, which is always the North side). (28) see (16). (29) *Yorosi nabe, yorosi nabe nite* 宜並, *yorosiku tari-totonovitaru i* 意 *nari*), well arranged in order, well tuned, in good harmony. (30) *Kamu-sabi tateri.* see I—32, (3) and I—37, (4). (*tateri*), perfect of (*tatu*) (v.i. 4). cf. (18) and (24). (31) *na-guvasi*, (形二), is attributive to '*Yosinu no yama*', and ought to be read '*na-guvasiki*' which form we find as m.k. with '*Inami no umi*' III—66, (or perhaps '*home-gotoba*' is a better term). (33) *Kagetomo no*, the Light side, the South in contradistinction to '*Sotomo*', the rear side, the North in line (27). 'Yin' (*sotomo*) and 'Yang' (*kagetomo*) opposite one another. *Kagetomo*, is explained like '*sotomo*' as *Kage-tu-omo* 影津面. (34) *yo*, from, has the same force as (*ni*) in (16, 22, and 28). (35) *Kumo-wi*, cloud-seat, there where

the clouds are. (*so*), emphatic, gives the concluding Yôgen, the Rentaikei-II form *arikeru*. Perhaps this can be explained by imagining (*nari*) 'there (actually) is', after these attributive forms used as substantives. (36) *Tovokù arikeru*, has come to be far. (*keri*), is (*ki-ari*), (*ki*) being the retrospective particle. I take (*so*) in the original sense "as a '*kumo-wi*', *só* far away it is." (37) *Taka-siru ya! takaku sirimasu ame.* (*siru*) to know, be wise, able, to rule: *sirosimesu.* (*ya*) exclam. sign. (38) *mi-kage*, august light, radiance, splendour, favour. (39) *Ame siru ya!, ame wo sirimasu vi.* (40) (*no*) at the end of this line is rather difficult to render. "The water of the Sun's august Light", has not much sense. This '*of*' must be understood as the water, (in which there is the reflection) *of* .... (41) *koso*, the assumption that (*koso*) always indicates a fact, is falsified by the following line, *Tokiva ni arame*: a Future (prospective) particle and 'eternity' are rather vague things to deal with. So (*koso*) is again reduced to its known force, a strong emphatic particle. The concluding Yôgen, being in the Izenkei-III, had induced that new quality. (42) *Tokiva ni arame, toko-iva*, eternal rock. (*arame*) will be, let it be, would it might be, with (*koso*) emphasizing this prospective. (43) This is the 'well' mentioned in line (6), the *Vudí-wi*, wistaria well. (*masimidu*), *ma.simidu*, fine clear water, *masi.midu*, would be overflowing water, superfluous water, unindation.

Script.

(4) In the *Rui-śû-śô*, 類聚抄, 知 is found after 日, reading, *'visiri no miko'*. What can we make of it? asks Kamotśi. (5) 麁 a short way to write 麤. (9) 埴 mistaken for 塡, in the *Ruiśûśô*. (18) *tateri*, 立有 shows clearly the Perfect formation with *'ari'*. (26) *awo-suga-yama*, 青菅山, (*suga*) is said to be Kariźi, see Grammar. (27) *sotomo*, (*tomo*) 友 is kariźi and stands for *'tu omo'* 津面, as in line (33) *kagetomo*. (42) *Tokiva*, 常磐 etymological writing of *'toko-iva'*. (43) 清水 is strictly speaking *'si.midu'*, from *'sumi.midu'* says Ueda, but how? Kamotśi prefers us to read *'masi.midu'*, because this reading is sanctioned by general use.

Different Readings.

(2) *Waga ovo-kimi.* As it is written phonetically, '*wago*' is the correct form, though not the most usual. (3) (*Taka-terâsu*), see I—44, (3). (4) *Vi.siri no miko*, inserting 知; (or: *vi no waka-miko*?) The text reading of four instead of seven syll. is not very satisfactory, but is often used in these first conventional lines, like the first moves of a chess-opening. (12) *misi tamaveba*, as she had looked round, does not fit in the context, though it might be read like that; 'As She gazed round, She saw:' .... is the only rational rendering. (17) *Varu yama-ḑi*, reading 春 for 青, and 路 for 跡: 'standing in (the) dense-appearance of his mountain-paths in spring', but the text reading is preferred by Motowori and Kamotśi. (21) *Vi no nuki no*, (*nuki*) is another 'KUN' of 緯, meaning cross-thread, woof, weft; but opposite (*tate*), (*yoko*) seems to be better. (25) *Mimitaka no*, mistaking 無 for 高. (26) *Awo-suge-yama*, if 'reed' is meant, this reading may stand as well as the text reading, but since 菅 is kariżi (see Grammar), (*suga*) is the better reading. (34) *ovo-mikado ni*, on the analogy of (16, 22, and 28), but it is difficult to make a (*ni*) of this character 從. (42) *Tokosive nàrame*, unnecessarily replacing a natural reading (manaźi) by an ateźi. *Tune ni ariname*, is not a bad reading, (*namu*) being an optative when suffixed to the Renyôkei-V, but (*tokiva*) is undoubtedly better, and for (*àriname*) a special Manyô-gana-(*na*) ought to be inserted. (43) *Mi-wi no kiyo-midu*, would be excellent if it were not too modern for the Manyô age.

I—52. *Miźika uta.*

短 歌

(1) Vuḑivara no
藤 原 之
(2) Ovo-miya-t u k a v e
大 宮 都 加 倍
(3) A r e-t u k u ya!
安 禮 衝 哉
(4) Wotome ga tomo va
處 女 之 友 者
(5) Tomosikiro ka mo!
乏 吉 呂 賀 聞

Translation.

(5) Oh, how enviable are (4) the Palace-women (3) who successively have been born and (2) have served in the Great Palace (1) of Fudźivara! (or: (3) who serve reverentially and remain (2) in the Palace-service (1) of Vudívara!)

General Remarks.

This *uta* is not considered a '*kaveśi-uta*' by Wokabe, and Kamotśi follows him, because the preceding *naga-uta* was made on the Wistaria well and this well is not mentioned in the following short *uta*. It must however be dated after the removal of the residence thence, since these palace women actually serve there. And this seems to me sufficient proof that it is not a '*kaveśi-uta*'. We have seen that the Empress Dźitô removed her residence to the Palace of Fudźivara in the year 694. At the end of the *uta* stands: *Migi no uta, yomi-hito śirazu* (右歌作者未詳).

Grammar.

(2) (*tukave*) is taken as Renyôkei-V of (*tukavu*), (v.t. 下二) to serve, The Great Palace service. (3) *are-tuku ya*, can be rendered in two different ways. It may mean *umare-tsugu*, 生繼 as we have first translated it, or it stands for *are-tuku*: 顯齋 *tsukave-matsuri, itsuki-matsuru*, to serve reverentually. As (*are*) is written in Manyôgana, and (*tuku*) is kariźi, many interpretations are possible. Kamotśi thinks the first explanation, 'highly absurd', but this kind of criticism is not without danger when we have to deal with such an ambiguous text. (4) *Wotome ga tomo*, KUWANÓZIYO *no tomogara*, female attendants in the Palace. (5) *Tomosi-kiro kamo*, (*kamo*) exclamation of doubt, wonder, sorrow, regret, strengthened here by (*-ro*), which emphasizes the regret or envy. (*kamo*) at the end of a sentence, always follows the Rentaikei-II used independently, so here we must consider the group *ro-ka-mo*, as a somewhat stronger expression than (*kamo*).

Script.

(2) *tukave*, 都加倍 is written with a recognized Manyôgana (*be*) not (*ve*), but this must be regarded as an incorrect

writing, since the form (*tukabu*) does not occur. Such mistakes were possible of course, where there was so little difference between (*-vu*), and (*-bu*), and these very mistakes strengthen my theory on the pronunciation in Manyô times. (see (*bu*)-list in introduction). (5) (*mo*) 聞 from (*miuən*) is already mentioned. (see (*mo*)-list).

Different Readings.

(3) *are-tuge ya*, or *are-tugu ya*, is discarded by Kamotśi, because 衝 has a '*Kun*' (*tuku*). When read as a 'name' it may however be pronounced (*tugi*), but this is a weak point in favour of Kamotśi. (5) Taking 之 for 乏, and 召 for 呂, the readings obtained are discarded by Kamotśi without even mentioning them. Prof. Shimoi gives: *siki mesamu kamo, sikiri mesu kamo, siki mesaru kamo*, which is all one can possibly make of such a text, though these readings are hardly tenable. The meaning would be: 'Oh, they are constantly called for (summoned)', (the Palace women ... etc.)

I—53. *Ovoki sumera-mikoto no Naniva no miya ni idemaseru*
太上天 皇 幸于難波宮
toki no uta.
時 歌

(1) (Ovotomo no)
大伴 乃
(2) Takasi no vama no
高 師能濱 乃
(3) Matu ga ne wo
松 之根乎
(4) Makite nuru-yo va
枕 宿杼
(5) Ive si sinuvayu.
家之所 偲由

Translation.

(5) I can but think of home (4) the night in which I slept, making a cushion of (3) the foot of a pine tree (2) on the beach of Takasi (1) (minding of the heroic Ovotomo clan).

General Remarks.

N-II, 423, Dźitô 11-VIII, 1 (697): "The Empress, having decided on this measure in the forbidden precinct, abdicated the Imperial Dignity in favour of the Prince Imperial." (this measure was the installation of Buddhist images in the Temple of Yakushiji). After her abdication her title is *Ovoki sumera-mikoto*, and this trip to Naniva no miya was undertaken together with the Emperor Mommu (697—707) in the third year of his reign (699). At the end of the *uta* we find: '*Migi no hito-uta va, Okisome no Adzuma-hito.*' (右一首置始東人). Of him nothing is known, but his family is mentioned in the annals of Kôtoku Tennô (645–654), and Temmu Tennô (673–686).

Grammar.

(1) (*Ovotomo no*), m.k. with *Takasi*, nearly homophonous with *takesi*, valiant, heroic, as the Ovotomo clan. (2) *Takasi no vama* (*Taka-isi*), in Idzumi kuni, Ovotori kôri, or in Settsu kuni, Sumiyosi kôri, or, according to the annals of Dźitô Tennô, in Kavutśi kuni, Ovotori kôri, but this province does not border on the sea. (3) (*ne*) may mean foot or top, which is often difficult with '*iva ga ne*'. Here of course the foot of the pine is meant. (4) *makite*, (*maku*), (v.t. 4), *makura to su*, to make a cushion of. (*nuru-yo*), a sleep-night, a night in which one sleeps. (5) (*si*), emphasis. (*sinuvayu*), is the old Potential of (*sinuvu*), to think, long from far, from a distance. In the later language this (*yu*) becomes (*ru*), though (*yu*) is still found in forms like *miyu*, *kikoyu*. For the relation between *y*, *r*, *l*, and *d* see the respective lists, especially the *ra*-list.

Script.

(4) 杼 is a misreading for 夜. (5) *sinuvayu*, 所偲由 Chin. constr.

Different Readings.

(4) *makura ni nuredo*, though I be-slept (the foot of the pine) as a cushion, is a strained construction, making (*nu*) transitive. (5) *Ive si omovoyu*, may stand, but the text reading is better.

I—54. (1) Tabi ni site
旅 爾之而
(2) Mono kovosiki ni
物 戀 之伎乃
(3) Ive-goto mo
鳴 事 毛
(4) Kikoyezari seba,
不所聞有 世者
(5) Kovite sinamasi.
孤悲而 死 萬思

Translation.

(1) Being on a journey (2) in intense longing (4) if I were unable to hear (3) even home-news, (5) then I should, longing, die.

General Remarks.

There is no '*Dai*'. At the end we find, '*Migi no hito-uta va,*
右 一首
Takayasu no Ovosima'. Nothing is known of him. In the preceding
高安 大島
lay, Kamotśi says that the six following *uta*'s must have been classified under the *Dai* of I—53. If this is so, the year is 699. (see General Remarks I—53).

Grammar.

(2) *mono kovosiki ni*, (*mono*) prefixed to such verbs of longing, thinking of, yearning after, gives it a sad, sorrowful character, musing about things, pondering over things. (*kovosi*), (形二). (3) *Ive-goto*, house words, or news from home; (*goto* is kariżi). (4) *Kikoyezari seba*, (*zari*) strong negative (*zu ari*) suffixed to Mizenkei-IV, (*kikoye*) of (*kikoyu*) the potential of (*kiku*), which is supposed to be irregular. (the 'regular' form being **kika.yu*). These forms in (*-yu*), or (*-ru*) belong to the Simo-nidan class of conjugation, which points in the direction of the verb (*u*), (v.t. 下二) [or perhaps (*yu*)], to be able, can, get, obtain, used as an aux. verb to form the Potential and the Passive voices. (see Aston on this subject and P. Table VI). (*seba*) is hypothetical as (*se*) is the Mizenkei-IV of (*su*). 'If I do a not-being-able-to-hear'! (In most cases (*-eba*) is conditional, because of the (*e*) final

of the perfect form. See P. Table VI). (5) (*masi*) inflected particle suffixed to the Mizenkei-IV (see Table VI) is dubitative, or desiderative: Then I should want to die, or, then I should probably die.

Script.

(2) The *sôšo* forms of 乃 and 爾 resemble one another closely, as is the case with 鳴 and 家 in line (3). (*goto*) 事 is kariżi and stands for 語.

Different Readings.

(2) *Mono kovu sigi no* (3) *Naku koto mo* .... (*sigi*) is a species of snipe or woodcock, but 伎 is a pure Manyôgana (*ki*), although the ancient Chinese sound was (*g^{c}jię*). This gives "If I am not able to hear even the singing of the snipe for which I long so much ....", but Kamotśi rejects this interpretation, saying that the (*sigi*) was suggested by the character 鳴 which we have seen to be a misreading for 家. (2) *Kovosiki*, may be read *Kovisiki*, or *kovusiki*, which last reading is considered to be an East land dialect.

I—55. (1) (Ovotomo no) 大伴乃
(2) Mitu no vama naru 美津能濱爾有
(3) Wasure-gavi 忘貝
(4) Ive naru imo wo 家爾有妹乎
(5) Wasurete omove ya? 忘而念哉

Translation.

(5) Could I forget even for a moment (4) my (dear) wife who is at home (3) minding of the 'Shell-of-forgetfulness' (2) on the beach of Mitu (1) (recalling the heroic Ovotomo clan.)

General Remarks.

As in the preceding *uta*, there is no '*Dai*'. At the end we read

'*Migi no hito uta va, Mutobe no Ovokimi*'. He is mentioned
右 一首 身人部 王
in the Śoku Nihongi, Wadô-3(710), as having the follow-lower-fourth-rank, and then his further promotions are enumerated, which do not interest us here. Concerning the date, the same remark holds good for this uta as mentioned above. (I—54).

Grammar.

(1) (*Ovotomo no*), m.k. with *Mitu*, a place name, homophon of *mitu.mitusi*, undoubtedly a reduplication, valiant, heroic as the Ovotomo clan. cf. I—53. (2) *Mitu*, pl.n. in Settsu kuni, Ni-śinari kôri. (*naru*), *ni aru*. (3) *wasure-gavi*, a kind of clam. These three lines are meant as a *źo* (序) for the remaining two and specially for *wasurete*. (4) *Ive naru*, '*ive ni aru*', as in line (2). (5) *Wasurete omove ya*? (*ya*)-III, particle of interrogation or doubt, with the force of (*ya va, ya va ka*), *ikadeka, nani to site, dô site ka,* 'how', 'doing what', how could I think (in the way) of forgetting my wife . . .

Script.

Mutobe, 身人部 is also written 六人部.

Different Readings.

None.

I—56. (1) (Kusa-makura) 草枕 (2) Tabi yuku kimi to 客去君跡
(3) Siramaseba, 知麻世婆 (4) Kisi no vanivu ni 岸之埴布爾
(5) Nivovasamasi wo! 仁寶播散麻思乎

Translation.

(3) If I had but known (before hand) (2) that my Lord went

on a (1) (grass-as-cushion) (2) journey, (5) Oh, I should have coloured (his clothes) (4) with *vani* earth of the shore (of Sumiyosi).

General Remarks.

No '*Dai*'. At the end we find: '*Migi no hito uta va, Sumi-*
右 一首 清
no-ye wotome ga Naga no miko ni tatematsureru uta. (*Sumi-*
江 娘子 進 長皇子
no-ye wotome), is the woman living in Sumiyosi. She offers this *uta* to a certain prince Naga, probably in the suit of Mommu Tennô. (697—707) (see under I—53).

Grammar.

(1) (*Kusa-makura*), m.k. with (*tabi*), a journey during which grass or herbs must be used as a cushion. (2) *Tabi yuku kimi*, my Lord who goes on a journey. But of course line three can only refer to the fact that this prince Naga started on his journey, without informing her, not to the prince himself. (3) *siramaseba*, (*ba*) hypothetical suffix to Mizenkei-IV, (*mase*) dubitative or desiderative, suffixed to Mizenkei-IV of (*siru*), to know. (4) *Kisi*, is '*Sumiyosi*' *no kisi*, (*vanivu*), is '*vani no aru tutí.*' (*vu*), 生 earth, is written with the character for 'dense growth'. (5) *Nivo-vasamasi wo*, (*wo*) is (*mono wo*), 'though', as it is used at the end of a sentence in English. (*masi*), dub., desider., would have, ought to have, suffixed to the Mizenkei-IV of (*nivovasu*), the causative of (*nivovu*) to colour: "I ought to have caused his clothes to be coloured with '*vani*-earth' though!" (In remembrance of his journey).

Script.

(4) '*kisi*' 岸 is sometimes mistaken for 崖, and '*vani*' 埴 for 塡.

Different Readings.

None.

I—57. *Dai-hau haźime no tośi kanoto uśi. Ovoki sumeramikoto*
大寶元 年辛 丑太上 天皇
no Yośinu no miya ni idemaseru toki no uta.
幸于 吉野 宮 時 歌

(1) Yamato ni va
倭 爾者
(2) Nakite ka kuramu?
鳴而 歟 來良武
(3) Yobuko-tori
呼兒鳥
(4) Kisa no Naka-yama
象 乃 中 山
(5) Yobi so koyu naru!
呼 曾 越 奈流

Translation.

(2) Will it go, crying (1) to Yamato? (3) the Yobuko-tori, (5) Ah, calling it crosses over (4) the Naka hills of Kisa!

General Remarks.

Dai-hau, or Tai-hau, Nengô, (701—703). *Kanoto uśi* is the 38th year of the sexagenary cycle, beginning in 664, which gives the year 701. (See P. Table I, page 701). This is the fifth year of Mommu Tennô (697—707), 701, and in the second month the abdicated Empress Dźitô went to Yosinu no miya. At the end we find: *'Migi no hito uta va Taketśi no murażi Kurohito.'*
右 一首 高市 連 黑人
There is nothing known of him.

Grammar.

(1) *Yamato ni va, Yamato wo sasi,* flying in the direction of *Yamato.* (*va*) is emphasizing. Will the bird fly to that *Yamato* for which I long so much? (2) (*ka*) can be imagined at the end of the line. (3) *Yobuko-tori,* is the name of a bird that calls (*yobu*) its young (*ko*). (4) (*Kisa*), Yamato kuni, Yosinu kôri. *Naka yama,* in this district, near Akitsu *miya.* (5) (*yobi*) the calling of the *Yobu.ko* bird. (*naru*), Rentaikei-II, because of (*so*). It is fixed to the Śušikei-I, and is an exclamation, which must not be confounded with (*nari*)-II, meaning 'to be'.

Script.

For *Ovoki sumeramikoto,* see I—53.

Different Readings.

(3) *Yobuko-dori.* (5) (*zo*).

I—58. (1) Kose-yama no
巨勢山乃
(2) Tura-tura tubaki
列列椿
(3) Tura-tura ni
都良都良爾
(4) Mitutu sinuva na!
見乍思奈
(5) Kose no varu-nu wo.
許湍乃春野乎

Translation.

(2) The beautiful lucid camelia (1) of Koseyama (4) looking at it (3) attentively, profoundly (4) O, let me think from far (5) of the spring fields of Kose!

General Remarks.

There is no '*Dai*'. At the end of the *uta* follows: '*Migi no hito uta va, Sakado no Hitotari*'. Nothing is known of him.
右
一首 坂門 人足

Grammar.

(1) *Kose-yama,* Yamato kuni, Taketśi kôri. (2) *Tura-tura tubaki,* a luxurious growth of camelia's, beautiful, full growth. (3) *Tura-tura ni,* carefully, attentively, thoroughly 倩. (4) *mitutu,* (*tutu*-V), while, same force as *-te iru,* (*-teru*) in colloq., indicating that the action still continues, (-ing). See P. Table VI, page 721. (*sinuva na*), (*na*)-IV, optative force, the same as *namu, nan, ne.* It probably means "Let there be", and is a milder form of (*na*)-V. (5) (*wo*) depends on (*sinuvu*), (v.t. 4) of line 4.

Script.

(3) (*tura-tura ni*), written phonetically, may stand for 倩 or 連.

Different Readings.

(4) *Mitutu omovu na*, (*na*) suffixed to Śûśikei-I or Rentaikei-II, has a negative imperative force, which is surely not meant here.

This *uta* may also be read:

I—58*a*. (1) Kavakami no
河 上 乃
(2) Tura-tura tubaki
列 々 椿
(3) Tura-tura ni
都良都良爾
(4) Miredomo akazu
雖見 安可受
(5) Kose no varu-nu va.
巨勢 能春 野者

This is the upper part of the river *Notose* near *Kose*. The fourth line runs: "Though I look at it, I do not get enough of it." The poet is '*Kasuga no kurabito Oyu.*'

春日 藏首 老

I—59. *Minu no muraźi ga Morokośi ni tsukavasaruru toki,*
三野 連 入唐 時
Kasuga no Kurabito Oyuru yomeru uta.
春日 藏首老 作 歌

(1) (Ovo-bune no)
在根 良
(2) Tusima no watari
對馬乃 渡
(3) Wata-naka ni
渡 中 爾
(4) Nusa tori-mukete,
幣 取 向 而
(5) Vaya kaveri-kone!
早 還 許年

Translation.

(3) As you were mid-way (2) On your crossing over to Tusima (1) (As great ships do), (4) taking the '*nusa*' I have offered it (to the God of the sea) (5) that you may come back again quickly!

General Remarks.

In the first year of the Taihô nengô (701) Minu no murażi, Wokamaro was sent with an embassy to China with 160 men. Tsuśima is the stepping stone between Japan and Korea.

Grammar.

(1) (*Ovobune no*), m.k. with '*Tusima no watari*'. This m.k. is written in four different ways, because *Tusima* occurs very seldom in the *Manyôśû*, says Shimoi, but the m.k. refers to (*watari*) more than to (*Tusima*), so the corrupt text must account for the many readings. (2) *Tusima*, an island between Japan and Korea. *Watari*, used for crossing a river, strait or sea. (3) *Wata-naka*, during the crossing, on the way. (4) *Nusa*, a white piece of paper, cut in a peculiar way and put before a *Śintô* God (*go-hei*). *Tori-mukete*, to take and turn towards, to offer, (v.t. 下二). (5) *Vaya, vayaku.* (*ne*) suffixed to the Mizenkei-IV, forms an Optative. (see *namu, na, ne*). (*ko*), Mizenkei-IV of the 'irregular' verb (*ku*). (cf. *kiko.yu*).

Script.

The first character 在 is a misreading of the *sôśo*-forms of 大 and 夫, read together. The third character 艮 in its *sôśo* form, resembles 之, so that the first line ought to be written 大夫根之. (2) *Tusima*, 對馬 looks as if it is written phonetically, but then 對 ought to stand for (*tusi*), because 馬 can only be read (*ma*). I think this spelling is a corruption of 對島, meaning 'the island opposite' (the mainland) or of 津島, 'the harbour-island', corresp. to (*Vune vaturu*), (see below). At any rate it remains irregular, though the meaning may be clear. 馬 (*ma*) can easily come from 島 (*sima*), otherwise (*si*) cannot be accounted for. (5) (*ne*) 年 for (*nen*), from 'Ancient' Chinese

(nien), is the common phenomenon, which we find in nearly all the lists, namely that there seems to have been very little difference between plain vowels and nasalized vowels. For the Japanese sound (*ne*), or (*niä*), the Chinese sound (nien) was considered to be more or less adequate, but when the Chinese sound (nien) had to be reproduced, [i.e. the 'ON' of this character], they wrote (*nemu*, *nen*). Here is the difference between Manyôgana and 'ON', which has sometimes been confused. (see Introduction, 'Transl. and Transcr. of the Japanese Kana').

Different Readings.

(1) (*ari ne yosi*), 在根艮 read as it stands, or (*Arane yosi*), referring to a famous mountain peak in Tusima. (*yosi*) a double exclamation like in (*Awoni yosi*). Motowori prefers us to read this m.k. (*Vune vaturu*), 布根竟 as a correction of the text reading, 'where ships anchor' (at the end of a passage, or crossing), which of course may be used as a m.k. with '*Tusima*', in the meaning mentioned above, 'Harbour-island'.

I—60. *Yâmanove no omi Okurà ga, Morokosi ni arisi toki,*
山上 臣憶艮 在大唐 時
kuni sinuvite yomeru uta.
本郷憶 作 歌

(1) Iza, kodomo! 去來子等
(2) Vaya Yamato ve ni! 早日本邊
(3) (Ovotomo no) 大伴乃
(4) Mitu no vama-matu 御津乃濱松
(5) Matí kovinuramu. 待戀奴艮武

Translation.

(1) Come, companions! (2) Quick to Yamato! (4) The pine on the beach of Mitu (3) (minding of the heroic Ovotomo clan), (5) will wait impatiently for us.

General Remarks.

Uta made by Okura, when he was in China and longed from far for his country. *Okura*, one of the principal poets of the *Manyôśû*. In 701 he joined the embassy to China of Avada no Asomi Mabito as *Śoroku*, under-secretary, and returned to court in 721. (See Introduction).

Grammar.

(1) *Iza*, see I—10, (5), Grammar and Script. *Kodomo*, children, boys, companions. (2) *Vaya*, for '*vayaku*'. *Yamato ve ni*, in the Yamato direction, to the Yamato side. (3) (*Ovotomo no*), m.k. with *Mitu*, the place name, homophone of (*mitu*), (*mitumitu.si*) valiant, heroic as the Ovotomo clan. (see I—55, (1)). (4) *Mitu*, pl.n. in Settsu kuni, Nišinari kôri. (5) *Maťi kovinuramu*, the people at home will wait and long for them impatiently, but the play upon words (*matu*), pine tree, and (*matu*), to wait for, await, expect, look out for, was naturally too tempting not to put something like '*Ive naru vito va*'! (*ramu*), *aramu*, 'will probably be', suffixed to the Śûśikei-I, of $(nu)^1$ or $(nu)^2$, which is again suffixed to the Renyôkei-V. (See P. Table VI).

Script.

本郷 means 'original village', and could just as well be rendered '*vuru-sato*'. (1) *Iza*, see I—10, (5), Script. (2) *Yamato*, the conventional reading of 日本. It might be read '*Vi no moto*' literally, as we shall see under 'Different Readings'. 邊 has the 'ON', *ven* (*hen*), and the 'KUN' *ve*, *be*, which gives Kamotśi the excuse to render it by (*ve ni*). He supports his suggestion by 粉 standing for (*vuni*), 漢 for (*kani*), 彈 for (*dani*), 干 for (*kani*) etc., all of them 'ON's terminating in (*n*).

Different Readings.

(2) *Vayaku Yamato ve*! is also a correct reading preferred by Shimoi. *Vaya Vi-no-moto ve*! though the most literal reading, is uncommon and therefore discarded. *Vaya mo Yamato ve*, is irregular, because (*mo*) is not written in the text.

I—61. *Ovoki sumera mikoto no Ki no kuni ni idemaseru toki,*
太上天 皇幸 于紀伊國 時
Tsuki no Obito Avumi ga yomeru uta.
調 首淡海 作 歌

(1) (Asa-mo yosi) 朝毛吉
(2) Ki-vito tomosi mo! 木人乏 母
(3) Matuti-yama 亦打山
(4) Yuki-ku to miramu: 行來跡 見貳武
(5) Ki-vito tomosi mo! 樹人友 師 母

Translation.

(2) O, how enviable the Ki(i) people are (1) minding of the putting-on of (fine smock of hempen cloth)! (4) Going and coming they will keep seeing (3) the (beautiful) Matuti-yama! (5) O, how enviable they are, these Ki(i) people!

General Remarks.

This '*Dai*' was first attached to I—58, but should really be here, says Kamotśi. *Ovoki sumera mikoto*, is the abdicated Empress Dźitô, as we have seen above. This 'going out to the province of Ki', happened under Mommu Tennô, in the first year of the Taihô nengô and in the ninth month, (701). *Tsuki no Obito Avumi*, is mentioned in the N. II—305, Temmu I-VI, 24 (672): "The original followers of the Emperor at this time were the Imperial Princes Kusakabe and Osakabe, with the toneri .... Afumi, Mitsugi no Obito, and the like, more than twenty persons in all." *Ki no kuni*, one of the six provinces of Nankaidô.

Grammar.

(1) (*Asa-mo yosi*), m.k. with *Ki-*(*vito*), homophone of (*kiru*) (v.t. 上 一), to put on, don. *Asa*, 'hemp', *mo*, 'cloth', (*yosi*), a double exclamation (*yo si*), as in the m.k. (*Awo ni yosi*). (2) *Ki*, or *Kii* is the name of the province South of *Yamato* and bordering on the Inland sea. *Ki-vito* are the people living in this prov. *tomosi mo*, (*mo*-I), emphatic. (*tomosi*), (形 二), enviable (*uraya-*

masi) as in I—52. The ordinary meaning is 'rare, poor, scanty, needy'. (3) *Matuti-yama*, Yamato kuni, Utśi kôri. This famous mountain must have formed a kind of pass between Yamato and Ki. (4) *Yuki-ku*, going and coming, also read '*kayovu*'. (*ku*), conclusive before (*to*). *Miramu, miru ramu.* (P. Table VI, page 710: "Initial (*a*) of (*aramu*) dropped after final vowel of verb. (*Ramu*), sometimes seems to be suffixed to either the Mizenkei-IV, or the Renyôkei-V. This is owing to the fact that the (*ru*) final has become assimilated to the following consonant.") (5) The same as (2) but slightly more emphasizing because it is a repetition. This is considered as very clever and beautiful. It certainly is clever, since the first line, being a m.k., is a mere embellishment, and there are only three lines left to express the poet's impressions.

Script.

(3) (*Matuti*), 亦打 *mata uti*, final falling away before initial, as we have seen before. In an old copy 赤 is found for 亦, which is a misreading.

Different Readings.

(4) *Kayovu to miramu*, might be read here as an 'ateźi', though it implies a slightly different meaning, 'to go to and fro', 'to frequent'. But a literal rendering, if possible, should be preferred.

I—62. *Futa tose to ivu tośi midzunoye tora Ovoki sumera-mikoto*
二 年 壬 寅 太上天 皇
no Mikava no kuni ni idemaseru toki no uta.
幸于參河國 時 歌

(1) Vikuma-nu ni
引馬野爾
(2) Nivovu vari-vara
仁保布榛原
(3) Iri-midare
入亂
(4) Koromo nivovase!
衣 爾保波勢
(5) Tabi no sirusi ni.
多鼻能知師爾

Translation.

(3) Entering confusedly (aimlessly) (2) the hazel fields resplendent in many colours (1) in the plain of Vikuma, (4) O, let my clothes take on (those) colours! (5) as a sign (remembrance) of this journey.

General Remarks.

(*Futa tọse*), the second year of the Tai-hô nengô, 702, is meant here. (*Midzunoye tora*), the 39th year of a cycle, as our Table I shows us (P. page 701). This cycle begins in 664 in this case, as the 39th year corresponds with the second year of Taihô (702). *Ovoki sumera-mikoto*, the abdicated Empress Dźitô. *Mikava no kuni*, "One of the 15 provinces of the Tôkaidô .... It is thus called on account of the three rivers that flow through it, the Toyo-kawa, the Yahagi-gawa, and the Ôhira-gawa". (Papinot). At the end we find '*Migi no hito uta va, Naga no Imiki Oki-*
右 一首 長 忌才奥
maro.' He occurs three or four times in the *Mânyôśû*, but nothing
麻呂
is known of him.

Grammar.

(1) *Vikuma-nu*, Tôtômi kuni, Śikitśi kôri. (2) *Nivovu*, (v.i. 4), to take on colour, or scent. (2) *vari, hannoki.* (3) *iri-midare, irite maźivaru koto*, to stroll round aimlessly, (to enter and be confused, at a loss). (4) *nivovase, nivovase yo*! Meireikei-VI of the causative of (*nivovu*), 'to cause to take on colour', 'to let take on colour', 'let (my clothes) colour themselves'. This last rendering would imply a *Reflexivum*, which is not improbable and worth noting. 'Let my clothes be caused to take on colour', would be a correct translation. (5) *sirusi*, sign, token, remembrance, souvenir. (*ni*), 'being' a sign or token, hence 'as' a token.

Script.

Some texts give '*ni-nen*' instead of '*Futa tose to ivu tośi*', 'the year named the second year' (of the nengô). (3) *iri-midare*, 入亂 manaźi, accounting for the different reading *iri-midari.*

Different Readings.

(3) *iri-midari*, (*iri-midaru*) may be (v.i. 4) or (v.i. 下二). In the Kogi we find (*midare*) in the text, and (*midari*) in the commentary, which does not help us much. I think the (*midari*) reading must be preferred, because there is ample evidence in the Anthology that 'yodan-verbs' are older than' Śimonidan' or 'Kami-nidan' verbs, and we often find 'yodan'-forms of verbs which later on, only occur in one of the other conjugations.

I—63. (1) Iduku ni ka
何所 爾可
(2) Vuna-vate suramu?
船 泊 爲良武
(3) Are no saki
安禮乃 崎
(4) Kogi-tami yukisi
榜 多味 行 之
(5) Tana-nasi-wo-bune!
棚 無 小 舟

Translation.

(5) O, little boat-without-boards (4) that has come rowing round (3) the Are cape.! (1) Where (2) will it do a boat-ending?

General Remarks.

At the end we find '*Migi no hito uta va, Taketśi no murażi*
右 一首 高市 連
Kurohito. There is nothing known of him. In some old copy he
黑 人
is called' Taketśi Furubito.
高市 古 人

Grammar.

(1) *iduku ni ka*, in what place, (*ku*) and (*ko*) standing for 'place'. (cf. *toko, koko*). (2) *vuna-vate suramu*, (*vatu*), (v.i. 下二) to end, finish, come to a halt. (*vate*), Renyôkei-V used as a substantive with (*su*), 'to do a boat-ending'. Here (*ramu*-I) indicates

a certain degree of uncertainty, or anxiety. (3) *Are no saki*, Mino kuni, Fuva kôri. (4) *kogi-tami*, (*tamu*), (v.i. 4), *meguru*, *mavaru*, *kuneru*, to go round, turn, revolve, travel about: to go round rowing, to row round. (*yukisi*), (*si*) Rentaikei-II of (*ki*), past tense particle (retrospective), suffixed to the Renyôkei-V. This whole line is attributive to the last line of the *utâ*. (5) *tana-nasi-wo-bune*, a small boat (*wo-bune*) without (*nasi*) a board (*tana*), to keep out the water. This board runs round the boat and is now called '*segai*', the shelves on the side of a ship. We should expect *tana-naki wo-bune*, but as it is one expression, the conclusive form (*nasi*) seems to be tolerated. There is however another explanation which I venture to suggest here. (*nasi*) may be the Renyôkei-V of a verb (*nasu*), 'not to be' as well as 'to be', again showing us the union of opposites which we have already noticed in (*na*), 'let there be' and 'let there not be', but this is at the moment nothing more than a theory, which must still be proved. In III—21, (19) and IV—109, we find the expression '*nasi ni*', 'not being' and in III—218, (5) '*Kimi nasi ni site*' which signifies 'As my Lord is not there any more'. These examples are in favour of my theory, and as far as I can see they cannot be explained otherwise.

Script.

(3) In some copies 崎 is written 埼.

Different Readings.

(3) *Ara-saki*, In the *Wamyôśô*, *ara-saki* is mentioned and not *are no saki*, but still it is distinctly written thus in the text. (*Are*) will perhaps have been the name of the headland which almost borders on the inland sea between Ovari and Ise. The point of this narrow strip of land formed a cape (*saki*), and was therefore called *Are no saki*.

I—64. (1) Nagaravuru
流 經
(2) Samuki yo ni,
寒 夜爾
(2) Yuki vuku kaze no
妻 吹 風之
(4) Waga se no kimi va
吾 勢能君者
(5) Vitori ka n u r a m u?
獨 香宿良武

Translation.

(3) In the cold night (2) in which the wind blows and the snow (1) falls (drifts) down continuously, (5) Will my (poor) Lord (5) (have to) sleep alone?

General Remarks.

'*Migi no hito uta va, Yosa no ovokimi.*' She is mentioned
右 一首 譽謝 女王
in the Śoku Nihongi, Kei-un 3 (706) as having the 'Follow fourth rank below'.

Grammar.

(1) *nagaravuru,* Rentaikei-II of (*nagaravu*) (v.i. 下二) a so-called 'lengthened' form of *nagaru,* to flow, or 'be carried away by the current' (or by the wind). This is one of these forms that gave me the idea of a 'nomen actionis' in the early Japanese language. (*nagara*) might have the meaning of 'the flowing', or 'the drifting'. 'To drift' is perhaps better, as this verb was no doubt chosen, because the snow was whirled, driven on by the storm. (2) (*yuki*) belongs to line (1). (3) The cold night of the blowing wind, is the cold night in which the wind blows. (4) The Lord of my husband, my husband's Lord, or The Lord my husband. (5) (*ka*) must be understood at the end of the sentence. 'Will my Lord have to sleep alone in this cold night, without my being there to warm him, how dreadful!

Script.

(2) 妻 is a misreading for 雪.

Different Readings.

(2) *Tuma vuku kaze no.* This 妻 might be kariżi for 端, 褄, edge, margin, the skirts of a garment. The sense, if any, would be 'The wind that blows through the edge (of his garment) which is elongated' .... but this is not very satisfactory. (*Tuma*) as 'wife' is out of the question.

I—65. (1) (Yovi ni avite 暮 相而 (2) Asita omo nami) 朝 面無美
(3) Nabari ni ka, 隱 爾加 (4) Ke-negaki imo ga 氣長 妹之
(5) Ivori serikemu? 廬利 爲里計武

Translation.

(4) Perhaps my wife who has been away such a long time (5) will have made a hut (to stop the night) (3) in Nabari! (calling to mind the hiding for shame (2) When in the morning one has 'lost his face', (1) after having been together in the night).

General Remarks.

'*Migi no hito uta va, Naga no miko.*' N. II-321, Temmu
右 一首 長 皇子
Tennô 2-II-27, (673): ".... His next consort was the Imperial Princess Ohoye (a daughter of Tenchi Tennô). She gave birth to the Imperial Prince *Naga*,...". N. II-410, Dżitô Tennô 7-I-2, (693) "The rank of Jô-kwô-ni was bestowed on the Imperial Princes *Naga* and Yuge." etc. When he wrote this poem, the Prince was in the capital.

Grammar.

Line (1) and (2) form a (*źo*), 序 for '*Nabari*', a place name but at the same time the Renyôkei-V of (*nabaru*), (v.i. 4), to hide or conceal oneself. (*yovi ni*), in the night, (*avite*), having met,

(*te*), Renyôkei-V of (*tu*), the past tense particle, suffixed to the Renyôkei-V of (*avu*). (2) *asita*, the following morning. *omo nami*, 'seeing (considering) as not-being one's face'. This is one of these '*wo . . . -mi*' cases without (*wo*), [see I—5, (6) and I—43, (3) Grammar.] (*nami*) is specially interesting, because in most cases (*mi*) is suffixed to the 'stem' of an adjective. (*nami*) might be an exception, and if we are able to find more of these 'exceptions' (cf. I—16, (7), and I—51, (18)), then they are nothing of the kind and we must speak of (*mi*) suffixed to the 'stem' of an adjective or to a 'nomen actionis'. If (*na*) is a kind of n.ac. with the meanings 'to be', and 'not to be' (cf. forms like *nasi, nasi ni, nasi ni site*; (*na*)-IV, and V, and I—63 for references.), then this is the same (*na*) as we have found in (*nami*), to see as not-being. Moreover (*na*) the 'stem' of (*nasi*) is a strange sort of adjective though it acts like one. (*omo nami*) is a common Chinese expression, 'to lose one's face', 'to be shame-faced', 'lose countenance', 'to be impossible', 'be ashamed of oneself'. Of course one wants to *hide* in such circumstances, and therefore this '*źo*' is used with (3) (*nabari*), 'hiding', 'hiding oneself away'. (*Nabari*) the pl.n. is in Iga kuni, Nabari kôri. (4) *ke-nagaki, kive-nagaki*, or *ki-nagaki*. (*ke, kive*) is the passing of time, an interval of time, days and months passing on. (*ki*) is the spirit, to be 'long-spirited', 'lungo di spirito', negligent, neglectful. Kamotśi prefers the former, Shimoi the latter explanation. (5) *ivori*, same as (*ivo*), hut, temporary abode. *serikemu*, (*kemu*), past tense future (fut. ant.), (*mu*) suffixed to (*ke*) the Mizenkei-IV of (*ki*) the past tense particle. (*kemu*) is suffixed to the Renyôkei-V (*ri*) of (*ri*) suffixed to the Izenkei-III of (*su*), forming the perfect of (*su*), which has the 'irregular' form (*seri*) instead of (*sureri*). Here (*su*) means 'to make', or if we consider (*ivori*) as a Renyôkei-V of (*ivoru*), then (*su*) has its ordinary meaning 'to do': 'to do a hutting', 'to do a hut-constructing'.

Script.

(5) *ivori*, 廬利 the fact that (*ri*) has a special character may strengthen the supposition that it is the Renyôkei-V of (*ivoru*), (v.i. 4) to construct a hut and live in it.

Different Readings.

(2) *asa kavo nasimi*, is considered too clumsy for *Manyôšû* poetry. (*nasimi*) presupposes a verb (*nasu*) 'to be', (see Grammar (2)), but I consider this form (*nasimi*) improbable.

I—66. (1) (Masurawo ga 大夫 之
(2) S a t u - y a da-vasami, 得物矢手挿
(3) Taťi-mukavi 立向
(4) I r u) Matokata va 射流圓方波
(5) Miru ni sayakesi. 見爾清潔之

Translation.

(5) While looking at it, O, how clear and beautiful is (4) Matokata (minding of the shooting at a target (3) standing and facing it, (2) holding in the hand the hunting-arrow (1) of strong warriors).

General Remarks.

There is no '*Dai*', but at the end we find: '*Migi no hito uta* 右 一首
va, Toneri no iratsume ga ovo-mi-tomo tsukave-matsurite yomeru'.
舍人 娘子 從 駕 作
(*Toneri*) is the family name, and (*iratsume*) is a term of affection (*šin-ai*) for (*wotome*), (*musume*), young woman, girl. Nothing is known of her. (*iratsume*) seems to be (*ira-tsume*), of which (*me*) is female, woman, (*tsu*) is a genitive part., and (*ira*) is the same as (*iro*) in (*iro.se, iro.to*), and (*iri*) in (*iri.hiko, iri.hime*). Perhaps (*ira, iro, iri*) mean 'bright colour, love, affection', and then the word might signify 'Loveable, beautiful woman'. (cf. '*iratsuko*'). *Ovo-mi-tomo tsukave-matsuru,* 從駕 (ŹIYUU-GA), to follow the Imperial Carriage, be in the suit of the Emperor.

Grammar.

From (*Masurawo*) to (*iru*) is a *žo* (序) for (*Mato*) of (*Matokata*). (1) *Masurawo*, (*masura.wo, masu.ara.wo*, or *masa.ara.wo*),

'a right fierce man, a hero, strong man, warrior'. It is often used as m.k. for (*yu*), bow, or (*tomo*), shield, and may then be rendered by 'strong'. (2) *satu-ya*, arrow used in hunting. (cf. *satuwo*, hunting-man, *satu-yumi*, or *saťi-yumi*, hunting-bow). (*saťi*) is 'good fortune', 'the game one catches (or shoots) in fishing or hunting', (*da-vasami*), holding in the hand (though *vasamu*, is 'to hold under the arm'). Kamotśi cites many examples of this kind of 'inverted nigori', but I do not see why he chooses *da-vasami* instead of *ta-basami*. The former implies that (*da*) belongs to the preceding word, which it does not. The latter indicates that (*ta*) and (*vasami*) form one expression, and, as it is used in this sense here, I think we ought to read (*ta-basami*). (3) *Taťi-mukavi*, to stand and confront, face, turn towards. (4) *iru*, to shoot, aim at. *Matokata*, in Ise no kuni. There seems to be a *Matokata no ura* in the form of a target, whence it got its name *mato*, target, and *kata* form, shape, or beach, gulf. (5) *miru ni*, while looking at, while contemplating. *sayakesi*, clear, pure, fine, beautiful, (形—), *sayaka nari*.

Script.

(1) *masurawo*, 大夫 ateźi. (2) *satu-ya*, 得物矢, ateźi, the arrow with which one 'gets', 'obtains', 'catches' things, (see Grammar). (4) *va*, 波 may be written 者. (5) *sayakesi*, 清潔之 a 'guźi' with the ending (*si*) in *Manyôgana*.

Different Readings.

(2) *tomo-ya*, shield and arrow, is not in accordance with the text.

I—67. *Kiyau-umu mi tose to ivu tośi hinoye uma Naniva no*
慶雲三年丙午幸于
miya ni idemaseru toki no uta.
難波宮時歌

(1) Asi-ve yuku
葦 邊行
(2) Kamo no vagavi ni
鴨 之羽我比爾
(3) Simo vurite,
霜 零而
(4) Samuki yuvuve va
寒 暮者
(5) Yamato si omovoyu.
倭 之所念

Translation.

(4) The evening is (so) cold, (3) that hoar frost has fallen (2) even on the wings of the wild duck (1) that flies over the reed-side of (Naniva). (5) O, how I long for Yamato!

General Remarks.

Kyô-un (Kei-un) nengô (704—707). The third year is (706). *Hinoye-uma,* is the 43rd year of a cycle (see P. Table I, 701). In this case we must take the cycle commencing in 664. The 43rd year is 706, corresponding with Kyô-un 3. The going out of the Emperor Mommu (697—707) is meant. This happened in the ninth month, says the Śoku Nihongi, and in the tenth month he returned to the capital. At the end we find '*Migi no hito uta va, Śiki no miko*'. He is the son of Mitśi no kimi Iratsume
右 一首
志貴 皇子
and Tentśi Tennô and the father of Kônin Tennô. He had great influence during the reigns of Dźitô and Mommu and died in 716. In 769 Śiki received the posthumous title of Tavara-tennô or Kasuga-no-miya no tennô.

Grammar.

(1) *yuku,* to go, is used for *tobi-wataru* here. *asi-ve,* reed-side, reedy beach near Naniva, "contraction from *nami-haya,* swift waves. Name given by Jimmu-tennô to that side of the Settsu province which borders on the delta of the Yodogava, then, later, to the whole province. The emperor Nintoku (313-399), had his palace (*Naniva Takatsu no miya*) there, as also Kôtoku (645—654) (*Naniva Nagâra-toyosaki no miya*). The city of Ôsaka at present

occupies about the centre of the ancient district of Naniva." (Papinot). (2) *vagavi*, (*va-gavi*), 羽交 mixed or crossed feathers. (3) *vurite*, has fallen and is lying there. (4) *yuvuve*, (*yuvu*, *yuvu-kata*, *yovi*, *vi-kure*, *kuregata*), sunset, 'evening-side', evening. (5) *omovoyu*, that of which I think (is Yamato). 'It is Yamato which is thought of'.

Script.

(4) 者 was sometimes incorrectly written 夕. (5) 和 was mistaken for 倭. *omovoyu*, 所念 Chinese constr.

Different Readings.

(1) *asi-be*, but the form without nigori is older than the nigoried form, and therefore Kamotśi prefers the pure form when the word is written in manaźi. With Manyôgana there is of course no alternative. (3) *simo okite*, is an incorrect reading, not in accordance with the text. (4) *yuvube*, is correct but the pure form should be preferred, (see (1)). (5) *Yamato si so omovu*, is correct but uncommon, reading 所 as the *Manyôgana* (so). But 所念 is a Chinese construction often used, generally read *omovoyu*.

I—68. (1) (Arare utu) 霰 打 (2) Arare matu-vara, 安良禮松原
(3) Sumi-no-ye no 住吉之 (4) Otovi wotome to 弟日娘與
(5) Miredo akanu kamo! 見禮常不飽香聞

Translation.

(2) The Arare pine field (1) (minding of hail beating down) (5) though I look and look at it (4) with the girl Otovi (3) of Sumi-no-ye, (5) O, I do not get enough of it!

General Remarks.

'*Migi no hito uta va, Naga no miko.*' see I—65 General
右　一首　長　皇子
Remarks. There is no *Dai.*

Grammar.

(1) (*Arare utu*), hail-beaten, m.k. with Arare, pl. n. Settsu kuni, Sumiyosi kôri, as the *Wamyôsô* spells it. This is now read *Suminoye.* The m.k. is purely phonetic. (3) *Sumi-no-ye*, Settsu kuni, Sumi-no-ye kôri. (4) *to*, (*tomo ni*), with, together with, may also be explained as an enumerative particle, and then this *uta* reads: (5) Though I look and look (4) at the Otovi girl (3) of Sumi-no-ye, (2) and at the piny moor of Arare (1) (minding of hail beating down), (5) O, I do not get enough of it! Kamotsi prefers the latter reading, but I agree with Shimoi, considering (*to*) as (*tomo ni*), as we find so often in the Anthology. (5) *akanu kamo*, (*ka mo*), exclamation of doubt, sorrow, regret, wonder, is suffixed to 'Taigen' as the Grammars inform us. This is correct so far as the Rentaikei-II, which it so often follows, is considered as a substantive. 'O, the not getting enough of it, though I look and look. . .'. (*nu*), Rentaikei-II of (*zu*) the negative particle, suffixed to the Mizenkei-IV of (*aku*) (v.i. 4), to get enough of, be satiated.

Script.

(5) The Manyôgana (*mo*) 聞 from the 'Ancient' reading '*miuən*'. has already been dealt with above (p. 193).

Different Readings.

There are a number of contradictions in text and commentary. (1) *arare utí*, is found in both text and commentary but in the m.k. volume, it is written (*arare utu*), which we also find in Ueda. Perhaps Kamotsi has subconsciously confounded it with the m.k. (*arare vuri*), which does not differ so very much with the former, but which is not used phonetically like (*arare utu*). This m.k. is occasionally read (*arare vuru*), sounding like a

transposition the other way round, but (*arare uti*) and (*arare vuru*) are not genuine m.k. (2) *matu-bara*, is in the commentary, but (*matu-vara*) in the text. Since it is manaźi, either may do. (3) *Sumiyosi*, is the *Wamyôśô* spelling of (*Sumi-no-ye*), (see Grammar). (4) *otome*, in the text, and (*wotome*) in the commentary. The latter is the correct spelling and the text reading will be a printer's error. (5) There is a period after (*miredo*), which is a printer's error also. I think the reading of this *uta* as given above may be considered as correct.

I—69. *Saki no sumera-mikoto no Naniva no miya ni idemaseru*
大行 天 皇 幸 于難波宮
toki no uta.
時 歌

(1) Yamato kovi
倭 戀
(2) I no nerayenu ni,
寐之不所宿爾
(3) Kokoro naku
情 無
(4) Kono su no saki ni
此 渚 崎爾
(5) Tadu nakubesi ya?
多津鳴倍思哉

Translation.

(2) Given the fact that I cannot sleep a sleep (1) longing for Yamato (5) would the crane cry (nevertheless) (4) on the cape of this shore (near Naniva) (3) in a heartless way?

General Remarks.

Saki no sumera-mikoto, is the late Emperor Mommu who died in 707. This 'going out' to the Palace of Naniva, happened in the preceding year 706, the third year of Kyô-un. '*Migi no hito*
右 一
uta va, Osakabe no Otomaro'. There is nothing known of him.
首 忍坂部 乙麻呂

The crane's call is considered as a very sad and sorrowful thing, intensifying the melancholy of a journey.

Grammar.

(1) *Yamato kovi*, Yamato longing, is the longing for Yamato. (2) *I no nerayenu ni*, (*nete mo nerarenu mono wo*), given the fact that there is not the possibility of the sleeping of a sleep. (*ni*), (*no ni, mono wo*), 'though', 'étant donné que', 'given the fact that', suffixed to the Rentaikei-II of (*zu*) the neg. particle, itself again suffixed to the Mizenkei-IV of (*nerayu*), the potential form of (*neri*), the perfect of (*nu*), (v.i. 下二). (*yu*)-IV, the same as (*ru*)-IV, [see (*ya*) and (*ra*) lists, Introduction, page 45 and 46]. It is an old form of the verb (*u*), (v.t. 下二), or it may be this verb (*u*), with a binding sound, to avoid a hiatus. (*nera*) is the Mizenkei-IV of (*neri*), the perfect of (*nu*). (see P. Table VI, page 711 and 712). (*i*), a sleep. For the question of an 'internal object' see I—45, (4), Grammar. (3) *Kokoro naku*, without a heart, in a heartless way, because he already is homesick and sad, and the crane's cry would make him still more melancholy. (4) *kono*, because that *'su no saki'* is so near to Naniva Palace where the *uta* was composed. (*su*), shore or beach. (5) *ya*, to the Śûśikei-I, particle of doubt or interrogation. *nakubesi*, (*besi*) suffixed to the conclusive form-I, indicates probability or certainty, may, must, ought, or will. It expresses probability here, with the implied answer 'No!'

Script.

(2) nerayenu, 不所宿 Chinese construction.

Different Readings.

(4) *koko no susaki ni*, is a correct reading, since the text is written in manaźi, but *kono su no saki ni* is considered more elegant and preferred by Kamotśi, who does not even mention this reading.

I—70. (1) (Tama-mo karu) (2) Okive va kogazi;
玉 藻 苅 奥 敝 波 不 榜
(3) (Siki-tave no) (4) Makura no votori
敷 妙 之 枕 之 邊
(5) Wasure kanetu mo!
忘 可 禰 津 藻

Translation.

(5) O, I have been unable to forget (4) the surroundings of my sleeping-place (3) (minding of spread-out thin stuff)! (2) I cannot (leave it and) row to the open sea side (1) (where fine seaweed is cut).

General Remarks.

Migi no hito utu va Nori-no-tsukasa no kami Fudźivara no
右 一 首 式 部 卿 藤 原
Umakavi. "*Umakavi,* (694—737). The third son of Fuhito was
宇 合
Hitachi no kami. He was charged with inspecting Awa, Shimôsa, and Kazusa. He suppressed a rebellion of the Ebisu in Mutsu (724) and was appointed Sangi when this title was created (731). As he was at the same time Shikibu-kyô (master of ceremonies), the name of Shiki-ke was given to his family". (Papinot) *Nori-no-tsukasa no kami,* is the Japanese rendering of 'Śikibukyô'. The time is the third year of Kyô-un, (706).

Grammar.

(1) (*Tama-mo karu*), m. k. with *Okive*, offing or deep sea, where fine *mo* is cut or reaped. (2) *Okive*, deep sea-side, (not *oki ve*, in the direction of the *oki*). *kogazi*, (*zi*)-IV, negative future or rather 'negative possibility', cannot row, will not row. It was originally inflected, says Yamada, and it is the conclusive form which has survived. It might be conclusive here but we shall have to bring forward all (*zi*) cases to be able to verify this statement. (3) (*siki-tave no*), m. k. with words connected with sleeping, bed-place etc. (4) Here with (*makura*) cushion, (*maki-*

kura), 纏座 a rolled-up thing as a 'Seat' for the head, head rest, and 'pars pro toto', sleeping place. *votori, atari,* neighbourhood, surroundings. (5) *wasure kanetu mo, wasuremu to suredo, e-wasurezu*; (*mo*)-I, emphasizing; (*tu*)-V, retrospective particle; (*kanu*), (v. i. 下二), cannot, unable to, difficult to. As an independent verb, it follows the Renyôkei-V.

Script.

(4) In an old copy 人 is found after (*votori*) "What can this be?" askes Kamotśi. Perhaps the Radical 162 辶, 辶 was drawn out too far, suggesting a separate character 人!

Different Readings.

(2) *okibe*, is incorrect because 敝 is the pure Manyôgana (*ve*). There is, however, not much difference between these two sounds. (*oki ve*), in the direction of (*oki*), is rejected by Kamotśi, because (*va*) follows. (*va*), 'as for', 'concerning', has an emphasizing force. (4) *atari* is too modern. This character, read (*atari*), does not occur in the *Manyôśû*, says the Kogi.

I—71. (1) (Wagimoko wo) 吾妹子乎 (2) Vayami vama-kaze, 早見濱風 (3) Yamato naru 倭有 (4) A wo matu no ki ni 吾松椿 (5) Vukazaru-na, yume! 不吹有勿勤

Translation.

(2) O, beach-wind of Vayami (1) (reminding of the soon seeing (vaya-mi) of my wife) (5) Do not cease to blow, never! (4) in the direction of the green pine tree (that awaits me) (3) in Yamato.

General Remarks.

No '*Dai*'. '*Migi no hito uta va, Naga no miko*'. (see I—65, 右一首長皇子

General Remarks). The poet identifies the pine tree standing and waiting in his garden, with his wife awaiting him. The beach wind too is personified.

Grammar.

(1) (*Wagimoko wo*) is considered as a m. k. for *vayami*, to see soon, 'would I might soon see'; (*wagimo, waga imo*). (2) *vayami*, a place name in Settsu kuni, homophone of *vaya-mi*, seeing soon. (3) *yamato naru, Yamato ni aru.* (4) *awo matu no ki*, has a double meaning: *A* 吾 *wo matu* 待 *matu-no-ki*, and *awo* 青 *matu-no-ki.* (*matu*) is the pivotword, which ought to be repeated once to get the meaning of this line. The former means 'the pine tree that awaits me', and the latter is 'the green pine tree'. With line (3) (*Yamato naru*), *awo matu no ki* is of course the only correct reading, but the real sense of the *uta* is only revealed by the double meaning of (*awo*) 青 and (*a wo*) 吾乎 and the double use of (*matu*). (*ni*), in the direction of. (5) *Vukazaru-na, yume! yume-yume fukazu aru na, tsutomete fuke!* (*yume*) is (*ime*), 忌 shun, avoid, donot, never, *kesśite* used with the negative form of the verb. (*na*)- II, negative imperative, 'let there not be'. (*zaru*)- IV, *zu àru.* (*vuku*), to blow. So this is a double negation, or a strong affirmative, *tsutomete fuke!* as Kamotśi puts it: 'Let there not be a not-blowing, never!' The meaning seems to be that the wind should bear his name and his love to his beloved wife, who expects him longingly like the pine tree standing in his garden.

Script.

(3) *naru,* 有 generally written 爾有. (4) 椿 is a misreading of 樹. (5) *Vukazaru-na,* 不吹有勿 partial Chin. constr. *Yume* 勤 ateźi.

Different Readings.

(2) Motowori reads *Vaya mi-vama-kaze,* (*mi*) 御 honourable, beautiful. 'O, swift fine beachwind', but the text reading is better because of the use of the m. k. (*wagimoko wo*) with *Vayami.* (4) *Waga matu tubaki,* is a correct reading of the text characters,

but the enumeration of (*matu*) and (*tubaki*) is uncommon and there is no possibility of a play upon words.

I—72. *Saki no sumera-mikoto no Yosinu no miya ni idemàseru*
大行 天 皇 幸于吉野 宮
toki no uta.
時 歌

(1) Mi-Yosinu no
見吉野乃
(2) Yama no arasi no
山 下風之
(3) Samukeku ni
寒 久爾
(4) Vata ya koyovi mo
爲當也 今夜 毛
(5) Aga vitori nemu?
我 獨 宿牟

Translation.

(Besides my sleeping) (3) in the coldness (2) of the storm of the mountains (1) of fine Yosinu (4) besides this, will there moreover be (5) my sleeping alone (4) also this night?

General Remarks.

Saki no sumera-mikoto, is the late Emperor Mommu who died in 707. This 'going out' to the Palace of Yosinu, happened in the preceding year 706, the third year of Kyô-un, after the 'going out' to the Palace of Naniva in the ninth month, mentioned in I—69. '*Migi no hito uta va aru hito no ivaku: Sumera-mikoto no*
右 一首 或 云 天 皇
mi-yomimaseru ovo-mi-uta.' 'Some say that this poem was composed
御 製 歌
by the Emperor.' Kamotśi does not believe it, as this kind of *uta* was generally composed by persons of the Imperial retinue.

Grammar.

(1) *Mi-Yosinu*, mountainous district forming the southern half of the Yamato province. (2) *arasi*, a rough wind, blowing down the mountain (下風). (3) *samukeku ni*, *samuki-a(ru)-ko(to)*, says Aston[1]). See also (*aku*)-II, P. Table VI, page 716). These forms on

[1] Aston: *Grammar of the Japanese written Language*, VI-III-142, third edition.

(*aku*), (*keku*) are substantives, which corresponds with Aston's explanation. (*Samuku-a*(*ru*)-*ko*(*to*) would be better.) (4) *Vataya*, (*vata ya*). This (*ya*) particle of doubt or interrogation might be placed at the end of line (5). (*vata*), 將 *sore tomo; sa va nakute, aruviva, tadasi va, mosi va, navo, mo ya, site mo, yavari*, 'besides', 'moreover', 'next to this, also . . .' Perhaps there is some relation with (*vata*), 端 side, edge, near by. (*Hata*, and *hatamata*, are still used in the sense of 'besides, moreover, again, in addition to this'). *Koyovi, kono yovi. Mo*, also, even. (5) *Aga vitori nemu*, will there be my sleeping alone? (*mu*-IV), future particle. Here again we see the impersonal character of the language.

Script.

(2) *arasi*, 下風 a 'coming down' wind, a wind 'falling down' from the mountains, which is generally a rough wind, or a storm. This is ateźi. (4) *vataya*, *vata* 爲當 *ya* 也. (*vata*) is ateźi, doing that, because of that, next to that, besides. It is generally written 將.

Different Readings.

(2) *Yama-sita-kaze no*, is a correct reading, taking the characters as manaźi. However, 下風 is generally read (*aràsi*). (5) *Ware* may be read according to the text, but (*wàga*) is grammatically better.

I—73. (1) Údima yama 宇治間 山
(2) Asa-kaze samusi. 朝 風 寒之
(3) Tabi ni site 旅 爾師手
(4) Koromo kasubeki 衣 應 借
(5) Imo mo aranaku ni! 妹 毛 有勿久爾

Translation.

(2) Cold is the morning-wind (1) of the Udźima mountains. (3) Being on a journey (5) not even my wife is here (4) who could lend me her clothes!

General Remarks.

This *uta* was composed during the same journey mentioned in the preceding *uta*. There is no '*Dai*'. At the end we find '*Migi no hito uta va, Nagaya no ovokimi*'. He lived from (684—

右　一首　長屋　王

729). Son of prince Taketśi-śinnô and grandson of the emperor Temmu, he was appointed Sadaiżin in 724. Having conspired against Śômu Tennô, he was besieged in his house by Toneri-śinnô and Fudżivara Umakavi: he then killed his wife and children and committed suicide. Nagaya-Ô was remarkable as a literary man and poet.' (Papinot).

Grammar.

(1) *Udima yama*, Yamato kuni, Yosinu kôri. (2) *samusi*, conclusive form not followed by (*to*), so that we may put a full stop here. (3) *tabi ni site*, being on a journey, 'having done a being on a journey'. (*ni*), Renyôkei-V of (*nu*), to be, and (*te*) Renyôkei-V of (*tu*), retrospective particle, suffixed to the Renyôkei-V of (*su*), to do, to make, or to be. (4) *kasubeki* attributive to (*imo*). (*besi*)-I, could, would, ought, must, may, might, shall, will. Here it may be 'could' or 'would'. It was quite natural in those days that the wife should lend her kimono to her husband if he wanted it. (5) *aranaku ni*, without being (there), is explained as the 'lengthened' form of (*nu*), and this (*nu*), is the Rentaikei-II of (*zu*)! This is the kind of reasoning that brings one in still deeper waters. There are too many 'lengthened forms' in the *Manyôśû* to be able to know what is meant by this term. First of all we must realize what we mean to say with (*nu*) as Rentaikei-II of (*zu*). It is generally accepted as a normal 'inflection' of (*zu*), as we accept (*ne*) as Izenkei-III of this same (*zu*), (*si*) as Attributive form of (*ki*), (*sika*) as the Perfect form, and (*ke*) as the Mizenkei-IV of this same line, etc. But this is done for convenience' sake only. Why can (*ru*) and (*su*), forming the potential, passive, and causative voices be only suffixed to the *yodan* conj., the *ra-gyô* and *na-gyô*, and not to the other conjugations and why must these other conjugations have (*raru*) and

(*sasu*) suffixes to form these voices instead of (*ru*) and (*su*)? The *yodan*, *ra-gyô* and *na-gyô* have a Mizenkei-IV ending in (*a*) whereas the other conj, having (*e*) or (*i*) or (*o*), get this (*a*) in their suffixes! I cannot yet give a decisive answer to these questions, but suggest to consider this (*a*) as 'being'. It is the same (*a*) of the (*-aku*) endings (see P. Table VI, page 716). Now (*nu*), the so-called attributive form of (*zu*), may have nothing to do with (*zu*), but may be an independent verb, meaning 'not to be', of which we have seen the form (*na*) several times, whereas the *a*-final of (*ara*) may be the above mentioned (*a*). Thus (*aranu*) may be (*ara anu*), or (*ari anu*) and if this is correct, the (*-aku*) of (*aranaku*) is the (*-aku*) just mentioned, explained by Aston as *aran*(*u*)*a*(*ru*)*ko*(*to*). [(*naku*) as suffix, the adverbial form of (*nasi*), is a modern conception]. (*ni*), 'being'. The last line may therefore be translated 'being the fact of the not-being even of my wife'.

Script.

(4) *kasubeki*, 應借 Chin. constr.

Different Readings.

None.

I—74. (*Nara no miya ni ame no śita śirośimeśiśi sumera-*
寧樂 宮 御 宇 天
mikoto no miyo.) All the characters of this '*Dai*' are encircled,
皇 代
indicating that probably it should not be here. The *Nara* period begins in 710, whereas this *uta* is dated the first year of *Wadô* (708). Perhaps it only refers to Gemmei Tennô (708—714), who transferred the capital to *Nara* in 710.

Wadou haźime no tośi tsutśinoye saru, sumera-mikoto no
和銅 元 年 戊 申 天 皇
mi-yomimaseru ovo-mi-uta.
御 製 歌

(1) Masurawo no　　(2) Tomo no to su nari!
大 夫 之　　鞆 乃音爲奈利
(3) Mononovu no　　(4) Ovo-mave-tu-kimi
物 部 乃　　大 臣
(5) Tate tatu-rasi mo!
楯 立良思 母

Translation.

(2) O, for the sounding of the arm-shields (1) of the strong warriors! (4) Those who serve me (3) of the army (and their men) (5) seem to have put up their shields too!

General Remarks.

The first year of Wadô is 708. Tsutśinoye-saru is the 45th year of the cycle, commencing in 664, i.e. 708. (see P. Table I, page 701). The *uta* was composed by the Empress Gemmei (708—714), whose reign is called the Wadô nengô because "She caused the first copper money (wadô-kaichin) to be coined."

Grammar.

(1) *Masurawo*, is not a m.k. here, but used in its real sense like (*mononovu*) in line (3). (2) *Tomo*, a kind of hollow leather shield fixed on the left elbow, which makes a noise like a drum to frighten the enemy, when the bowstring is relaxed and touches this shield. (*to*), sound, noise, might just as well be written (*oto*), since it is manaźi and the (*o*) of (*no*) would fall away before the (*o*)-initial of (*oto*). (*to su*), to make a noise, to sound. (*nari*)-I, exclamation, to be distinguished from (*nari*)-II, to be. (3) *mononovu*, soldier, soldiers, army. It is not used as a m.k. in this *uta* (see line 1). (4) *Ovo-mave-tu-kimi*, the Lords of (*tu*) the Great Presence, those who serve before the Sovran, stand in attendance before their Sovran, the Emperor's servants, vassals, retainers, ministers as well as generals and soldiers. Later on the term was only used for ministers, (*omi*) or (*Daiźin*). (5) *Tate*, large shield which could be put up on the ground. This too was very well audible, as the Empress heard it in her Palace.

taturasi, (*rasi*)-I, is likely, probably. (*tatu*), (v.t. 下二). (*mo*), also, as well, sometimes slightly emphatic. In those days as far south as the Ovari and Mikava provinces were still in Ainu hands, forming a continual menace to the Japanese. Therefore 'the sounding of the arm-shields and the erecting of the big shields' was a common phenomenon in the Palace grounds.

Script.

(1) *Masurawo,* 大夫 ateźi, a big man, strong man, warrior. 大 is sometimes written 丈. (4) *Ovo-mave-tu-kimi,* 大臣 ateźi, is the Japanese rendering of *daiźin.*

Different Readings.

(2) *Tomo no oto su nari,* a correct reading. Still (*to*) for (*oto*) occurs often in the *Manyôśû,* also after words ending in another vowel than (*o*), e.g. (*kava-to*), IV—88, (*a-to*), XI—453, (*nami na to*), II—121, (31), etc. (4) *Ovo-mave-tu-gimi.*

I—75. *Minabe no hime-miko no kotave-matsureru mi-uta.*
御名部 皇女 奉和 御歌

(1) Waga ovo-kimi
吾 大王
(2) Mono na-omovosi!
物 莫御念
(3) Sume-kami no
須賣神 乃
(4) Tugite tamaveru
嗣而 賜 流
(5) Kimi nake-naku ni!
吾 莫 勿久爾

Translation.

(1) O, my Sovran, (2) do not think of unpleasant things! (5) You àre the Sovran though! (4) given to us in succession (3) of pure Gods!

General Remarks.

Minabe no hime-miko, N. II—287, Tentśi, 7—II, (668), "Next, there was the younger sister of Wochi no Iratsume, named Mehi

no Iratsume. She gave birth to the Imperial Princess Minabe and the Imperial Princess Abe (Gemmei Tennô). When the Imperial Princess Abe possessed the Empire, she dwelt in the Palace of Fujihara. She afterwards removed the capital to Nara". As it is a poem in answer to the preceding uta, the Princess Minabe addresses the Empress Gemmei, her sister. The 'unpleasant things' are probably the war-like preparations for quelling a revolt of the Ebisu barbarians.

Grammar.

(1) *Waga ovo-kimi,* is a vocative. The Princess Minabe addresses the Empress Gemmei. (2) *Mono na-omovosi*! (*mono omovu*) to ponder over, think of sad things, to have unpleasant thoughts. (*na-*), or (*na . . . so*), forms a negative imperative, 'do not'. (*omovosu*), (v.t. 4), is considered politer than (*omovu*) and it is older than (*obosu*). (3) *Sume-kami,* pure God. (*sumu*) (v.i. and v.t. 下二) is to be pure, become pure, complete, bring to an end, and as the purest reigned, being of Divine descent, 'to be pure' was synonymous with 'to reign, govern, dominate'. Ueda only gives (*sumu*), (v.t. 4) to govern, (*sumu*), (v.i. 4), to come to an end, (*sumu*),(v.i. 4), to be pure, become pure. Whereas (*subu*), (v.t. 下二), to govern, is the only shimo-nidan verb. The 'Gods' are the 'Divine Imperial forefathers', deified after their death. (4) *Tugite,* having succeeded, in succession. (*tugu*), (v.t. 4), to succeed to, inherit. *Tamaveru,* Rentaikei-II of the perfect of (*tamavu*), to give, hon. action of a superior, to give to an inferior. (5) *nakenaku ni,* '*kimi nite naki ni va aranu koto naru mono wo*', see I—73, (5) Grammar, re (*aranaku ni*). (*ni*), is *no ni, mono wo.* (*naku*), *n(u)a-(ru)ko(to).* (*nakenu*), *naki a(ra)nu,* the fact of the not-being is not though! a double negative forming a strong affirmative. If (*nasi*), besides its conjugation being identical, *behaves* like an adjective also, it is but natural that *a(ru)* should be intercalated. (*naki*) must then be considered as a noun.

Script.

(2) *omovosi,* 御念 indicates the hon. form of the verb. (5) *kimi,* 吾 a misreading for 君.

Different Readings.

(1) *Waga mikado,* an uncommon rendering; (*ovo-kimi*) is the correct reading according to the characters. (2) *na-obosi-so,* was used later on, in the Nara period, but not in the *Manyôśû,* says Kamotśi. (*na-omovosi-so*), (*na . . . . so*) being the generally used form for the negative imperative, but in the oldest writings, (*-so*) was often left out. (3) *Sume-gami,* a correct spelling also found in Ueda. Kamotśi prefers the pure form. (5) *Ware* instead of *Kimi,* reading the incorrect character as it stands. It is unnecessary to say (*ware*) is absurd here.

I—76. *Mi tose to ivu tośi kanoye-inu yayovi, Fuźivara no miya*
三 年 庚 戌春三月從藤原 宮
yori Nara no miya ni utsurimaseru toki, Nagaya-no-hara ni
遷于 寧樂 宮 時 御 輿
mi-kośi todomete, furu-sato wo kaverimi śitamavite yomimaseru
停長屋原逈望 古 鄉 御 作
mi-uta.
歌

(*Aru fumi ni ivu: Oki sumera-mikoto no ovo-mi-uta*).
一書云 太上天 皇 御製

(1) (Tobu tori no)
飛 鳥
(2) Asuka no sato wo
明日香能 里 乎
(3) Okite inaba,
置而伊奈婆
(4) Kimi ga atari va
君 之當 者
(5) Miyezu kamo aramu?
不所見香聞安良武

Translation.

(3) If I go away, leaving behind (2) the village of Asuka (1) (minding of the light legs of a flying bird) (5) Alas, will I then be unable to see (4) the surroundings of my Lord?

General Remarks.

With the third year, the Wadô nengô is meant, (708—714), i. e. 710. *Kanoye-inu* is the 47th year of the cycle commencing in 664, amounting to the same year 710. *yayovi*, 'spring, the third month' is explained in Ueda as (*iya ovi*), 'more and more growing', as plants do in spring. It is a poetical name for this month. 'At the time of the removal of the capital from the Fudźivara Palace to Nara (710), halting her palanquin in the plain of Nagaya (Yamato kuni, Yamabe kôri), looking back from far at her old home, the Empress Gemmei composed this uta'. (see I—75, Gen. Remarks, N. II—287). Motowori says that some books place this uta in the time of the Empress Dźitô when she removed her residence from the Asuka Palace to the Palace of Fudźivara. But this happened in the eighth year of Dźitô (694), twelfth month and 6th day, which is not in accordance with the dating of our *uta*. From (*Fuďzivara*) up to (*toki*) must then be read '*Asuka no miya yori Fuďzivara no miya ni utsurimaseru toki*'. Another version is that it is the *uta* by '*Oki sumera-mikoto*', the Empress Dźitô who abdicated, and then we must date it during the reign of Mommu Tennô. But his residence was the Fudźivara Palace where he remained during his reign. His mother who succeeded him as the Empress Gemmei (708—714), did not remove the capital to Nara until the third year of her reign, as we have seen above.

Summa summarum: This '*dai*' does not seem to belong to the uta, in which it is clearly stated that '*Asuka*' is left behind, and I think we must adopt Motowori's reading (*Asuka no miya yori Fudźivara no miya ni utsurimaseru toki*), and leave the '*Dai*' as it is given in the text, to the following *naga-uta*, though this obviously was not composed by the Empress. There is a great deal of confusion in the *Dai* and postcripts, and perhaps one or more *uta* were omitted.

Grammar.

(1) (*Tobu tori no*), m. k. with *Asuka*, like flying birds, because *Asuka* is almost a homophone of *asi-karu*, light-footed, a particu-

larity of birds. Dickins says *asuka* may have been the name of a high-flying bird. *Asuka* is often written with the characters of its m. k. (2) *Asuka*, Yamato kuni, Taketśi kôri; *sato*, is (*furusato*), birth-place, old home. (3) *okite*, having left where it is, leaving behind. *inaba*, (*ba*)—IV, hypothetical, if I leave, go away, depart. (4) *kimi ga atari*, my Lord's surroundings, the place where he lives and where I used to see him. (5) *miyezu kamo aramu*, may be explained as *miyezu aramu kamo? miyezaramu ka mo?*, for we might expect the Rentaikei-II before (*kamo*), (*ka*), or (*kana*), standing for (*aru ka*), etc. Grammatically *miyezu* is felt directly before *aramu*, and (*ka mo*) comes at the end of the sentence. (*zu*) is the Renyôkei-V of (*zu*), and (*mu*) is the Rentaikei-II of (*mu*).

Script.

(4) *atari*, 當 ateźi for 邊. '*Kimi ga sumu atari*', says the commentator. (5) *miyezu*, 不所見 Chin. constr.

Different Readings.

(4) *Kimi no atari wo*, incorrect because (*miyu*) is felt as intransitive. 'Alas, will there be the invisibility of . . .' or 'will there be the impossibility to see (meet) him?' (5) *mizute kamo aramu*, is not in accordance with the text and *mizute* is too direct here, as the meaning seems to be that she will not be able to *meet* him regularly any more.

I—77. (*Aru hon*): *Fuźivara no miyako yori Nara no miya*
或本從藤原京遷于寧樂宮
ni utsuri-maseru toki no uta.
時歌

(1) Ovo-kimi no
天皇乃
(2) Mi-koto kasikomi
御命畏美
(3) Nikibinisi
柔備爾之
(4) Ive wo oki
家乎擇
(5) (Komoriku no)
隱國乃
(6) Vatuse no kava ni
泊瀨乃川爾

(7) Vune ukete
舸 浮而
(8) Aga yuku kava no
吾 行 河 乃
(9) Kava-kuma no
川 隈 之
(10) Yaso-kuma oíizu,
八十阿 不落
(11) Yorodu-tabi
萬 段
(12) Kaveri-mi situtu,
顧 爲乍
(13) (Tama-voko no)
玉 桙 乃
(14) Mití yuki kurasi,
道 行 晩
(15) (Awo-ni yosi)
青 丹 吉
(16) Nara no miyako no
楢 乃京 師乃
(17) Savo-gava ni
佐保川 爾
(18) Iyuki itarite,
伊去 至而
(19) Aga netaru
我 宿有
(20) Koromo no uve yo
衣 乃上 從
(21) Asa-dukuyo
朝月 夜
(22) Sayaka ni mireba
清 爾見 者
(23) Tave no vo ni
栲 乃穗爾
(24) Yoru no simo vuri,
夜 之霜 落
(25) Iva-toko to
磐 床 等
(26) Kava no vi kovori
川 之氷 凝
(27) Sayuru yo wo
冷 夜乎
(28) Yasumu koto naku,
息 言 無久
(29) Kayovi-tutu
通 乍
(30) Tukureru ive ni
作 家 爾
(31) Tí-yo mate ni
千代 二手 來
(32) Imasamu kimi to
座 牟公 與
(33) Are mo kayovamu.
吾 毛 通 武

Translation.

(2) Considering as reverential the august words (command) (1) of my Sovran, (4) leaving behind me my house (home) (3) that was so pleasant and comfortable, (6) on the river of Hatsuse (5) (the secluded (hill-surrounded) land) (7) we float our

boat (10) not falling out (missing) the eighty (many) bends (windings) (9) of the river-windings (8) of the river on which we travel (11) ten thousand times (12) doing a back-glance, (14) till it darkens going our water-way (13) (minding of a fine spear) (18) till we have arrived, going along (17) the Savo river (16) of the capital of Nara (15) (minding of green-red oaks!) (20) (When I glance) from over my bed-quilt (night-kimono) (19) under (in) which I have been sleeping (22) I see clearly (21) the morning-moon (24) and hoar frost has fallen overnight (23) as (in the way of) the reflex of white woven stuff; (25) as a rocky (stony) bed, só (26) hard-frozen is the ice of the river, (27) and during the cold freezing night (28) there was no rest for me. (30) In the house that has been constructed (29) coming and going repeatedly (to superintend the building) (32) may you, my lord, live there (31) until a thousand years and thus (33) may I too come repeatedly!

General Remarks.

See Gen. Remarks of the preceding *uta*, as there is some confusion with the '*Dai*'. Some books say (Sengaku) that this *uta* was composed when the capital was removed from Fudźivara to Nara. (710). The author is unknown.

Grammar.

(1) *Ovokimi*, is the Empress Gemmei. (2) *mi-koto*, word for 'command', 'order'. *kasikomi*, seeing, or considering (*mi*) as awe-ful, dread-ful, reverential. Here we find the (*-mi*) construction without (*wo*). [see I—5, (6) and I—43, (3), Grammar.]. (3) *niki-binisi*, (*si*)-V, Rentaikei-II of (*ki*) retrospective particle, attributive to (*ive*). (*ni*)-V, Renyôkei-V of (*nu*)[1], past tense part. (*nikibi*), Renyôkei-V of (*nikibu*), (v.i. 上二), also spelt (*nigibu*), to be soft, pleasant, comfortable, harmonious. (4) *oki*, leaving behind, see preceding *uta* I—76, (3). (5) (*Komoriku no*), m.k. with *Vatuse*, see I—44, (9), Grammar. (6) *Vatuse*, Yamato kuni, Kino-kami kôri. (7) *ukete*, (*uku*) (v.t. 下二), to float a boat, punt or pole a boat. (8) *yuku*, travelling by boat is also called *yuku*, see (14). (10) *yaso*, eighty, for 'a great number', 'many'. *Otizu*, does not fall out, every, [see I—6, (3), and I—25, (11)]. (12) *kaveri-mi si.tutu*, while

doing a back look. We often find this construction in the *uta*'s and up to the present day it is a generally used method for forming verbs. (13) (*Tama-voko no*) m.k. with *miti*, fine spear referring to (*mi*) of (*miti*), meaning 'central part of sword or spear', 'body' of a spear, or it might refer to the phallic stones set up at the entrance to villages, at the side of the road. (Aston Shintô). *Miti* may also mean 'fine (*mi*) road (*ti*)', or 'fine (*mi*) point (*ti*) or hook'. (*miti*), road, also water road. (*kurasi*), to grow dark, when the sun sets. (15) (*Awo-ni yosi*) m.k. with *Nara*, see I—17, (3), Grammar. (17) *Savogava*, Yamato kuni, Sô-no-kami kôri. (18) *Iyuki*, same as *yuki*. The (*i*)-prefixes will be treated later on. Though they are considered as meaningless, I think this judgement is not valid for all cases. (19) *aga netaru*, (*taru*), (*te aru*) forms a praesens historicum, suffixed to the Renyôkei-V of (*nu*), (v.i. 下二); he slept on board ship. (20) *koromo*, a wadded night *kimono*, or bed-quilt, otherwise the expression '*no uve yo*' would be meaningless. (*yo*) is (*yori*, *yu*) from; (*no uve yo*) is 'from over'. Wokabe thought he had hired a house in Nara and slept there, mistaking 衣 for 床 *toko*, a bed, but Kamotśi thinks this is 'very absurd'! (21) *Asa-dukuyo*, (*tukuyo*) is 'moon' and not 'moon-night' as it might also signify [1]). (22) *Sayaka ni*, clearly, plainly, appears also as (*saya ni*), and (*sayakeku*). (23) *tave* white stuff; cf. m.k. (*siki-tave no*). (*vo ni*), is (*vo* 秀 *no gotoku ni*), as the flowery beauty, luxuriance, reflex of. (24) Here (*vuri*), to fall down, is used for 'hoar frost', because the whiteness of the land around him suggested a nightly snowfall. Of course the author is well aware of this effect. (25) *iva toko to*, (*to*), a simple demonstrative, 'só', 'thus', 'in that way' *no gotoku ni*, like a rocky bed. (26) *kava no vi kovori*, the river's ice is frozen, the result of the action as subject, a so-called προληψις. (*kovoru*), (v.i. 4). (27) *sayu*, (v.i. 下二), '*hiyu*', 'to be cold, frozen'. (28) *yasumu*, (v.t. 4), to calm down, pacify, make calm, restful, (to 'besleep'). 'There is not the fact of making restful the cold night', in other words, 'the night was so cold

[1]) (*tukuyo*), moon or God of the Moon. Cf. *Tsukiyomi*, God of the night (or Moon), mentioned in the Koźiki. (*Matsumoto, Essai sur la Mythologie Japonaise*, p. 17. Geuthner, Paris. 1928).

that I could not sleep'. (29) *kayovi-tutu*, continually going and coming, going to and fro from the old Fudźivara residence to the new capital of Nara, where he helped at building a house for his friend. (30) *tukureru ive*, the house we have constructed, going and coming continually all the way from the old residence. (31) *ti-yo*, a thousand generations, reigns, or years. (32) *imasamu*, future of *imasu*, (v.i. 4), (*ari, wori, ovasu, ovasimasu*), to be, live, exist, dwell. *to*, is (*to site*), so being, so doing, thus. This future may be futurum adhortativum, or desiderativum, as the future tense may so often be, but I think it confusing to introduce too many Latin terms and notions into a language which differs so much from the Indo-Germanic branch. (33) *are mo kayovamu*, the same future as in line (32), 'may I too come and go repeatedly'.

Script.

(4) 擇 is a misreading of 釋. The abbreviated form of the phonetic is 尺, and, the *sôśo* forms of these characters resembling one another very closely, were at the same time confounded with the *sôśo* form of 放. (see Different Readings). (5) (*komoriku no*), (*ku*) 國 is irregular. Perhaps it is meant as ateźi, 'place'. (7) 舸 is a small boat, now '*ko-bune*'. (9) 川 is sometimes written 河. (13) *voko*, 桙 also written 鉾. (16) *Nara.* 楢 kariźi. (17) 川 or 河. (18) 去 (*yuku*), not (*saru*), indicating the wider meaning of 去 at that time. (20) *Koromo.* 衣 read 床 (*toko*) by Wokabe (see Grammar). (23) 穗 stands for 秀. (28) *koto* 言, kariźi for 事. (31) *mate*, 二手 kariźi. It is an hon. term for both hands. (*made*), until, is also written 左右, or 左右手 left and right hand. The two oars of a boat are called *ma-kaźi* the two sleeves, *ma-sode* etc. 來 is a misreading for 爾. (32) 牟 is miswritten 多 in some old copies, which does not give any sense at all.

Different Readings.

(1) *Sumerogi no, Sumeragi no*, is a correct reading, but with '*Mi-koto kasikomi*', we always find '*Ovo-kimi no*', in manaźi and in Manyôgana, and therefore Kamotśi prefers '*Ovo-kimi no*'. He tries to make 大王 out of the *sôśo* forms of 天皇 with which

a skilful writer may often be very successful. (3) *nigibinisi*, (*niki*) is written in manaźi and so nothing can be said of it with certainty, but K. prefers the pure form. (4) *ive wo erabite*, reading the incorrect text character. 'Having chosen my house', does not give the right meaning. As we have seen under Script (4), it was also read 放 *sakarite*, which may very well be used here and actually is preferred by Shimoi. Moreover it fills in the seven syllables, and, though it is an intransitive verb, it is used with (*wo*), 'to be separated from', 'be apart from', which must not be considered as an accusative but as an 'Ablativus separativus' (Shimoi). (*oki*) is common in such cases, but has the disadvantage of giving the sentence only five syllables. I think we should prefer *sakarite*. (19) (*neturu*), is never written with 有. (20) *Toko*, reading 床 for 衣. (22) Wokabe reads *Saya ni miyureba*. (*saya ni*) might stand, since it is written in manaźi, but (*miyureba*) ought to be written 所見者. (25) *iva-doko*. (26) *kogori*, or *korite*, might be correct, but is not found in Manyôgana and this is our most important standard for the spelling of the oldest words. So in such cases, we are obliged to decide for (*kovori*) as the correct and at the same time oldest form of the verb. (27) *Samuki yo wo*, is another correct reading. (28) *Ikovu koto naku* is equally correct. (31) *nite*, instead of *mate*, is a more or less correct reading, but it is hardly possible in the context 'You, my lord, will live there, or may you live there', 'being a thousand years?' There are some other readings as well, but I cannot account for them, whereas Kamotśi does not even mention '*nite*', because he thinks these readings to be out of the question.

I—78. *Kaveśi uta.*

反　歌

(1) (Awoni yosi)
青丹吉

(2) Nara no ive ni va,
寧樂乃家爾者

(3) Yorodu-yo ni
萬　代爾

(4) Are mo kayovamu.
吾母將通

(5) Wasuru to movuna!
忘　跡念勿

Translation.

(2) In that house at Nara (1) (minding of green-red oak-leaves!) (4) May I too come repeatedly (3) during ten thousand generations! (5) Pray, do not think to forget me!

General Remarks.

See Gen. Remarks of the preceding *naga-uta.* At the end we find, '*Migi no uta va, yomihito śirazu*'. Nothing is known of
右　歌　作主未詳
the author of this and the preceding *uta.*

Grammar.

(1) (*Awo-ni yo si*), m.k. with *Nara*, see I—17, (3), Grammar. (2) *va*, emphasizing force, 'that very house, which we have helped building together'. (3) *Yorodu-yo ni*, refers to the new capital: 'May it last for ten thousand generations (years). (4) see preceding *uta* (33). (5) *movuna*, (*na*)-I or II, negative Imperative, 'do not' think of forgetting me!

Script.

(4) *kayovamu*, 將通 Chinese construction.

Different Readings.

(5) *to omovuna*, with (*to*) preceding, it is immaterial which reading we choose here, as in the latter case, the (*o*) of (*to*) is elided.

I—79. *Itsu tose to ivu tośi midzunoye-ne utsuki Nagata no*
五　年　壬　子夏四月長田
ovo-kimi wo Ise no Itsuki no miya ni tsukavasaruru toki,
王于　伊勢　齋　宮　遣　時
Yamave no mi-wi nite yomeru uta.
山邊　御井　作　歌

(1) Yamave no
山 邊乃

(2) Mi-wi wo mi-gateri,
御井乎見我氏利

(3) (Kamu-kaze no)
神 風 乃

(4) Ise-wotomedomo
伊勢 處 女等

(5) Avi-mituru kamo!
相見鶴 鴨

Translation.

(2) While looking (visiting) at the fine well (1) of Yamave, (5) Lo, I have spent the night with (4) the girls of Ise (3) (of Divine Wind (influence)).

General Remarks.

With (*itsu tose to ivu tośi*), the fifth year of the Wadô nengô is meant (708—714), i.e. 712. *Midzunoye-ne*, is the 49th year of the cycle beginning in 664, corresponding to the year 712, during the reign of the Empress Gemmei (708—714) residing at Nara. *Utsuki* is the poetical name for 'Summer, the fourth month'. (*u-tsuki*, or *u-dzuki*) is the abbreviation of (*u-no-hana tsuki*) 卯花月. *Nagata*, had the Follow-fifth-upper rank in the fourth year of Wadô (711). In the first year of Tempyô (729) he got the correct fourth rank below, and was promoted to captain of the Palace guards, and in the fourth year of this era (732) he was made Settsu no kami etc. His name is also (incorrectly?) read Osada no ovo-kami. (*Ise no Itsuki no miya*), (*itsuku*), (v.i. 4), *imi-kiyomavarite tsukavu, ivavu, imu*, to purify, restrain oneself, avoid, shun (all impure things), abstain from. "(*Itsuki-no-miya*), is an appellation of the shrine at Ise, a virgin princess of the Blood who was sent to the Imperial shrine at Ise at the coronation of an Emperor, to stay there until the death or abdication of the latter; the Residence of that Princess in Ise". The temples in Ise where Nagata no ovo-kimi was sent to, are called '*Daiźingu*' dedicated to Amaterasu-ovo-mikami. On the way to these temples he passes the well of Yamave and composes an *uta*.

Grammar.

(1) *Yamave*, Ise kuni, Suzuka kôri. (2) *mi-gateri*, while looking

at, visiting. (*gateri, gatera*)-V, 'to do a thing profiting of certain circumstances.' (3) (*Kamu-kaze no*), of divine wind or influence, m.k. with Ise, where the chief Gods have their seat. Another explanation of (*kamu-kaze*), says Dickins, is 神下瀨, where 瀨 is kariżi for *se-ba, kami kudari se,* (*kudari*) contracted into (*ka*), 'place where the gods alighted when they came down from heaven'. This is not quite clear to me. Kamotśi says that 風 (*kaze*) is kariżi for (*ka ze*) 下瀨, (*ka se*)〈(*kuda se*)〈(*kudari se*). This is comprehensible, but improbable and rather far-fetched. (4) *wotomedomo,* girls, young women, often found as (*ama-wotome-domo*), the fisher-girls. (5) *avi-mituru kamo,* (*turu*)-V, Rentaikei-II of (*tu*) retrospective particle. (*avimiru*) to see one another, to meet, spend the night.

Script.

(*Dai.*) *Itsuki,* 齊 must be 齋. (Text), (5) *turu,* 鶴 and *kamo,* 鴨 are kariżi.

Different Readings.

(1) *Yama no be,* is another place in Kadzusa kuni, Yama no be kôri. (4) *Ise no wotomera,* is rejected by Kamotśi.

I—80. (1) Ura-saburu
浦 佐夫流
(2) Kokoro samanesi.
情 佐麻禰之
(3) (Visa-kata no)
久 堅 乃
(4) Ame no sigure no
天 之四具禮能
(5) Nagaravu mireba.
流 相見者

Translation.

(2) Truly sad is my heart (1) deep-in desolate; (5) When I look at the continual down-pour (4) of the drizzling shower of rain from (3) (long-enduring) (4) Heaven.

General Remarks.

There is no '*Dai*' and a postscript of the following *uta* says

that (80, and 81) do not resemble the style of the author of the 'Well poem'.

Grammar.

(1) *Ura-saburu, 'Kokoro no utśi no saburu yosi,'* see I—32, (3), and I—37, (3, 4). (2) *Samanesi,* (*sa*) is an intensifying prefix, (*manesi*) explained as *ma* 間 *nasi* 無, without interval, *mono no ôki koto, sigeki koto,* dense with sad thoughts. (3) (*Visa-kata no*), m.k. with *Ame,* Heaven, sky, (rain?) It is uncertain whether the script is manaźi or kariźi. As manaźi it may be translated 'Long and hard, firm, enduring', but it may also be considered as a contraction of *vi* 日 *-sasi-* 刺 *kata* 方, there where the sun shines, sunbright, sunlit. For a rainy sky from which a drizzling shower falls continuously, this does not seem very appropriate. Or *vi* 日 *saka* 榮 *-tari* 足 sun-luxuriant; *visago* 瓢 *-kata* 形, gourd-shaped, "as the domed sky is"; *visa (gu)* 提 *katu* 勝 *-ma* 間 a vessel or small basket used in Buddhist worship: 'Heaven to whom tribute must be offered! or, *visake-kata* 久氣 'long-spirited' and enduring, etc. (4) *sigure,* a drizzling shower. It is now written 時雨, time rain. (5) *nagaravu,* see I—64, (1). It is the Rentaikei-II used as a noun, which naturally makes it a 'yodan' verb. Ueda only gives the śimo-nidan form of this verb.

Script.

(1) *ura* 浦 is kariźi for 心. (2) 禰 (*ne*) is incorrectly written 彌 (*mi*) in some old copies.

Different Readings.

(2) *Kokoro samamisi*? (*ma.mi*), means 'look', 'glance', 'expression of the eyes'. (*si*) as emphatic or Renyôkei-V of (*su*) and (*sa*) as intensifying prefix or '*home kotoba*', cannot give a satisfactory meaning, (see script). (4) *ama* for *ame* is possible (5) *nagare-avu mireba,* is a misreading for *nagaravu.* There are many examples of 相 indicating the so-called 'lengthened form' of verbs.

I—81. (1) "(Wata no soko) (2) Oki tu sira-nami"
海 底 奥津白浪
(3) Tatuta-yama (4) Itu ka koyenamu?
立田山 何時鹿越奈武
(5) Imo ga atari mimu!
妹之當見武

Translation.

(4) When shall I pass over (3) the Tatuta mountain? [(2) minding of the rising (*tatu*) of the white waves of the open sea (1) (recalling the deep-sea bottom)], (5) whence I shall be able to see the place where my wife lives!

General Remarks.

See Gen. Remarks on the preceding *uta*.

Grammar.

(1) (*Wata no soko*), m.k. with (*oki*). (*Wata*) is another word for sea, cf. '*Watatumi*' the god (*mi* or *kami*) of (*tu*) the sea (*wata*). (2) *oki*, offing, open sea, deep sea. *tu* genitive particle. Line (1) and (2) are a *źo* 序 for (*tatu*) 立 of (*Tatuta-yama*), comprising a m.k. in its narrow scope. The *uta* properly speaking consists only of three lines, (3, 4 and 5). (3) *Tatuta-yama*, Yamato kuni, Heguri kôri. (4) *koyenamu*, (*namu*)-V, (*na*), Mizenkei-IV of (*nu*)[1], plus (*mu*) the future suffix. It has a future force, (to be distinguished from (*namu*), suffixed to the Mizenkei-IV, which has an optative force). In this case the Renyôkei-V and the Mizenkei-IV have the same form, so that (*koyenamu*) may be rendered 'When shall I pass over', or 'When may I pass over'. (5) *imo go atari*, the surroundings of my wife, i.e. the place where she lives, the poet's home.

Script.

(5) 當 *atari*, ateźi for 邊. See I—76, (4).

Different Readings.

(1) *Watatumi no,* is an incorrect reading, as 底 cannot possibly be taken for 神 even in its worst *sôso* form.

I—82. *Naga no miko (to) Śiki no miko to Saki no miya*
長 皇子與志貴 皇子於佐紀 宮
nite utage śitamavu toki no uta.
俱 宴 歌

(1) Aki saraba,
秋 去 者
(2) Ima mo miru goto,
今 毛 見 如
(3) Tuma-kovi ni
妻 戀 爾
(4) Ka nakamu yama so;
鹿 將 鳴 山 曾
(5) Takanu-vara no uve!
高 野 原 之 宇 倍

Translation.

(2) Like we see it now before our eyes, (1) even so if autumn comes (5) on the plain of Takanu (4) O, for the hills where the stag will call (3) longing for (seeking after) his mate!

General Remarks.

Naga no miko, see I—65, Gen. Remarks, *Śiki no miko,* see I—67, Gen. Remarks. *Saki,* where the banquet is held, lies in Yamato kuni, Sô no śimo kôri. '*Migi hito uta va Naga no miko*'.
右 一 首 長 皇子
(See I—65, Gen. Remarks).

Grammar.

(1) *saraba,* (*ba*)-IV, hypothetical, (*saru*), (v.i. 4), to come, as we have seen already in I—16, (2). It may also signify 'to go (away), to depart', but it is an interesting phenomenon that this verb, in the early language, may mean either 'to go', or 'to come'. (2) *ima mo miru goto,* (*ima me no mave ni miru gotoku*): Even as we see

(it) before our eyes now, so pleasing and amusing, merry and pleasant, so too, if autumn comes, there are fine and beautiful things. (3) *Tuma-kovi,* seeking after its mate, or longing for its mate. (4) *ka,* is older than *sika.* The *Wamyôšô* gives the Manyô-gana 賀 for this sound which is a nigoried sound (*ga*) from older Chinese *γâ.* But the 'Kan-on' is (*ka*) and therefore there may perhaps have been some dialect in which 賀 was pronounced (*ka*). It is however also given with a pure (*ka*) sound 加. *so,* (or *zo*) at the end of a phrase is emphatic. (5) *Takanu-vara,* Yamato kuni, Sô-no-šimo kôri. *uve,* (*sono atari*), round about, the surroundings of, 'on'.

Script.

(4) *nakamu,* 將鳴 Chinese construction. (5) 倍 is Manyôgana (*be*), from the 'Ancient Reading' (*puâi, b^{c}uâi*), though Kamotši writes the pure sound without even mentioning this irregularity. This shows us once more, how closely related the pure and the nigoried forms were in those days, reinforcing my sound theory in Manyô times. (see Introduction: 'On the Translit. and Transcr. of the Japanese *kana*').

Different Readings.

(3) *Tuma-govi,* is equally correct. (4) Wokabe and the Ryakuge write '*Sika nakamu yama*', rejected by Kamotši on the above mentioned grounds, (see Grammar). (*zo*) is generally used, but (*so*) is the correct spelling. (5) *Takaya-vara,* is an 'absurd' spelling according to K. 野 is a Manyôgana (*ya*) but as 高 is read as manaži, we may expéct 野 to be read likewise. There exists a 'Takaya' spelt 高屋 situated in Yamato kuni, Kinokami kôri, whereas 'Takanu-vara' lies in the same district as 'Saki no miya', where the banquet is held.

END OF BOOK I

TRANSCRIPTION SYSTEM OF THE LISTS. [1])

Consonants.

Bilabials	*p*	*p*^{c}	*b*	*b*^{c}	*m*								
Dentilabials					*m̥*(1)	*f*,	*f*^{c}	*v*					
Dentals	*t*	*t*^{c}	*d*	*d*^{c}	*n*	*s*		*z*	*ts*	*ts*^{c}	*dz*	*dz*^{c}	*l*
Supradentals (2)	(*ṭ*)		(*ḍ*)			*ṣ*		*ẓ*	*ṭs*	*ṭs*^{c}	*ḍz*	*ḍz*^{c}	*r*(3)
Palatals (4)	*ť*	*ť*^{c}	*ď*	*ď*^{c}	*ń*	*ś*	*ź*,	*j*(5)	*ťś*	*ťś*^{c}	*ďź*	*ďź*^{c}	*ńź*
Gutturals	*k*	*k*^{c}	*g*	*g*^{c}	*ng*	*χ*(6)		*γ*(6)					
Laryngals	·(7)					*h*							

Vowels

i, *e*, *ä*, *ü* *ö*, *o*, *u* as for instance in German.

a: a "aigu", an open a, French patte.

â: â "grave", French pâte (not considering the length of the vowel).

å: a very open (*o*), intermediate between (*â*) and (*o*), something like Engl. l*a*w.

ɒ: Engl. b*u*t.

ə: Germ. Gab*e*.

ŭ: a very open (*u*), with the tongue position of (*ə*) and half narrow labialisation (for details see Phon. Chin. p. 309); acoustically rather affinited to (*ö*) (a Cantonese *-ŭü* could in fact often with equal right be written *-öü*).

ï: there are really two varieties of this vowel, one after (*s*, *z*) the other after (*ṣ*, *ẓ*); acoustically they are very akin. Make an (*z*), or in the latter case (*ẓ*), and widen the passage just enough for making the sound a vowel.

w: a subordinate labial vowel in Anc. Chin.

Long vowel in the interior of a syllable is marked by a stroke: (*ā*, *ō*.)

(1) The dentilabial (*m*) in Germ. Ka*m*pher.

(2) The terms vary: supradentals, cerebrals, cacuminals, apicoal-

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[1]) This key is copied from Karlgren's Analytic Dictionary, Introduction, page 6. As the Manyôgana lists give the 'Ancient' (and 'Archaic') spelling, of this dictionary, it was necessary to copy his transcription system.

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Le "Fou" dans le Wen-Siuan, (Geuthner Paris, 1926).

ABBREVIATIONS

N. Aston's Nihongi, (N-II, 23 Dźitô I—IX, 3: Nihongi, second part page 23, Annals of the Empress Dźitô, first year, ninth month, third day).
K. Chamberlain's Koźiki.
M. Manyôśû Kogi.
P. Pierson's Dictionary of 10.000 Chin. Jap. Char.

I Śûśikei, Conclusive form. (Śûśikei-I).
II Rentaikei, Attributive form. (Rentaikei-II).
III Izenkei, Perfect form. (Izenkei-III).
IV Mizenkei, 'Negative' form. (Mizenkei-IV).
V Renyôkei, Indefinite or Adverbial form. (Renyôkei-V).
VI Meireikei, Imperative form. (Meireikei-VI).

(*ramu*)-I, means (*ramu*) suffixed to the Śûśikei-I,
(*ki*)-V, means (*ki*) suffixed to the Renyôkei-V, etc.
(*si*), II of (*ki*)-V, means (*si*), Rentaikei-II of (*ki*), itself suffixed to the Renyôkei-V.

v.i. is verb intransitive.
v.t. is verb transitive.
(v t. 4), is verb transitive yodan conjugation,
(v.i. 下=), is verb intransitive, śimo-nidan conjugation.
(v.t. 上=), is verb transitive, kami-nidan conjugation. etc.

For particulars regarding the different conjugations, the six conjugational forms mentioned above, particles, grammatical terms, sexagenary cycle etc., see P. Table I—VIII, page 699—742.

ADDENDA ET CORRIGENDA.

The first cipher indicates the page, the second the line. If an asterisk (*) is added the line is to be counted from below. Only the corrected word is mentioned.

3, 5 und
3, 10* I
3, 8* whose
3, 1* whose
8, 13* to-
9, 5* fourth
11, 7 Dickins'
12, 3* Dickins'
13, 9 Dickins
14, 2 ink".
14, 7 third character must be set up.
14, 4/14 All the titels should commence with a capital letter.
14, 9* authorship
16, 14 sleeping
17, 10 eight-
17, middle: promontory
18, 12* native
19, 7 surnamed Umayado, was the true ... etc.
22, 2 glühender
22, 15 feudalism
26, 7 *compiler*
27, 8 Ancient
28, 12* selected
31, 11 compare
37, 5* shows
38, 6* cannot
44, 6* than
64, 6th char.* 免
76, 12* *n. ac.*,
77, 8 page 5
79, 1 I—27.
79, 15 Śûśikei
79, 8* rich-harvest
82, 14 rest,
82, 2* Śûśikei
83, 10 *'tu'*, to *'tatu'*
86, 16 the
86, 9* obsolete
112, 18* In
128, 8 *a* in the whole line for *à*.
141, 15* Dickins'
152, 3* homophone
187, 6 homophone
197, 15 Manyôśû
238 under: *Works on Grammar etc.*, add: MATSUMOTO, Le Japonais et les langues Austro-asiatiques (Paris, Geuthner 1928).
239, 5 add: D. Dickins' Japanese Texts.

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